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NEWS of Dance and Dancers

BALLET THEATRE WORKSHOP

Ballet Theatre's annual Workshop performance is scheduled for May 7 at the Phoenix Theatre in NYC. With dancers drawn primarily from the **Ballet Theatre School,** the program will include 4 new works: "Continuum," by **Harry Asmus,** to Mozart music; "The Enchanted," (based on the Girardoux play) by **Katherine Litz,** to a score by Richard Banks; "Workout" by **Robert Joffrey,** to Robert McBride's "Workout for Small Orchestra;" and **Job Sanders'** "Allegory in Jazz," to music by Jack Montrose. Guest leads will be **Gemze de Lappe** in "The Enchanted" and **Sonia Arova** in "Allegory in Jazz."

DANES DEBUT IN NYC SEPT. 16

NYC dates are now set for the Metropolitan Opera engagement of the **Royal Danish Ballet.** They will give 17 performances Sept. 16-30. Programs will include Galeotti's "The Whims of Cupid and the Ballet Master," in the company's repertory since 1786; 3 ballets by the 19th Cent. choreographer **Auguste Bournonville:** "La Sylphide," "Napoli" and "Far From Denmark;" "Coppelia," "Petrouchka," "Chopiniana," "Dream Pictures," "Graduation Ball," "La Sonnambula" ("Night Shadow") and the Prokofiev-Ashton "Romeo and Juliet." Leading dancers will be **Mona Vangsaa, Kirsten Ralov, Margarethe Schanne, Inge Sande, Borge Ralov, Niels Bjorn Larsen, Frank Schaufuss, Svend Erik Jensen, Stanley Williams, Fredbjorn Bjornson and Henning Kronstam.** In addition to these 11 "solodansers," the large co. will include 44 soloists and a corps de ballet.

BALLET RUSSE BULLETINS

Following the close of the '55-'56 tour of **Ballet Russe de Monte Carlo, Igor Youskevitch** departed for Havana to dance as guest star with **Alicia Alonso's Ballet de Cuba.** The pair will return to the U.S. for a busy Ballet Russe summer season. Presently booked are engagements at the Carter Barron Amphitheatre, Washington, D.C., June 7-20; Lewisohn Stadium, NYC, June 23; Greek Theatre, L.A., July 16-28; Red Rocks, Denver, Aug. 2 & 3; and Ravinia, Ill., Aug. 6-11.

CHANGES AT THE METROPOLITAN

Zachary Solov has requested that he be responsible for choreography only next season at the Metropolitan Opera. **Antony Tudor** will assume Mr. Solov's position as director of the Metropolitan's ballet co. **Mattlyn Gavers** has been appointed ballet mistress to assist both Mr. Solov and Mr. Tudor and will continue as instructor at the Metropolitan Opera Ballet School, which Mr. Tudor heads.

Mr. Solov's ballet, "Soiree," is being performed in Boston, Atlanta and Bloomington, Ind., on the current Met tour and will again be included in next season's repertoire.

DORIS HERING TO DENMARK

DANCE Magazine's Assoc. Ed. **Doris Hering** is off to Copenhagen this month to cover the May 17-31 Festival of the **Royal Danish Ballet.** She expects also to attend the Festivals in Oslo and Stockholm.

WORLD-WIDE DANCE NOTES

From Paris comes word that **Serge Lifar** and **Nina Vyroubova** planned to wed the last week of April . . . In Stockholm last month **Leonide Massine** began work on staging "The Rite of Spring" for the **Royal Swedish Ballet.** At a lecture appearance there Mr. Massine spoke enthusiastically of the high level of the art of ballet in the US today . . . **Liselotte Koester** and **Jockel Stahl,** principal dancers of the Berlin Municipal Opera, will tour the USA between Dec. '56 and Mar. '57 under the management of Columbia Artists . . . The Mexican Gov't. has invited **Anna Sokolow** to teach 6 weeks at the Bellas Artes beginning in late May. **Jeff Duncan** will assist. Miss Sokolow is currently completing direction of "The Rose and the Players," a dance film being produced in NYC by Shirley Clarke . . . Albert Morini is bringing the **Ballet Basque de Biarritz** for a 4-month US tour which begins in Jan.

Nora Kaye and **Antony Tudor** return to Japan in June, along with **Hugh Laing,** to participate in the 10th anniversary season of the **Komaki Ballet** . . . **Alicia Markova** was given 23 curtain calls at her opening at the Teatro Municipal in Rio de Janeiro last month . . . The annual Pro Arte ballet program in Puerto Rico with **Andre Eglevsky, Patricia Wilde, Diana Adams, Tanaquil LeClercq and Francisco Moncion,** postponed from earlier this season, was scheduled for May 1 . . . **Gene Kelly's** many-times-delayed dance film for MGM, "Invitation to the Dance," finally had its premiere last month in Zurich . . . **Martha Graham** cancelled plans to teach this month in Rome and returned to NYC Apr. 21.

ALONG BROADWAY

Robert Cohan is dancing the role of Father Perrault, the High Lama, in "Shangri-La," the musical based on "Lost Horizons," due on B'way June 6. Dancers in the cast include **Ilona Murai, Ellen Matthews, Doris Wright, Dorothy Hill, Greb Lober, Ralph Beaumont, Eddie Heim, Michael de Marco, Rico Riedl, Ray Dorian, Mary Ann Niles and Ralph McWilliams.** Dance leads are **Harold Lang** and **Joan Holloway.** Choreography is by **Donald Saddler,** with **Sophia Delza** as technical advisor. Pre-B'way tour includes New Haven, Boston and Philadelphia.

Dancers in **Jack Cole's** numbers for "The Ziegfeld Follies," which opens in NYC May 26, include **Matt Mattox, Carol Haney, Hank Brunjes, Don Crichton, Burnell Dietsch, John Harmon, Jim Hutchison, George Martin, Robert Lone, Ted Monson, Jack Miller, Tom O'Steen, Stuart Hodes, Lee Becker, Priscilla Davis, Mary Jane Doerr, Svetlana McLee, Julie Marlowe, Mary Alyce Kubes, Jeannie Spooner, Beryl Towbin, Tomi Wheelis, Lynne Broadbent and Roberta Stevenson.**

Sono Osato, James Mitchell, Muriel Bentley, Yurek Lazowsky and Maria Karnilova were added as guest artists for The Ballet Theatre's spring season at the Metropolitan Opera.

PLANE TRAGEDY

At press time Lake Erie rescue units had failed to find trace of the private plane in which former Ballet Theatre dancer **Norma Vance** and her husband, B'way producer **Gordon Pollock,** were flying on Apr. 15 from Detroit to Erie, Pa., enroute to Teterboro Airport in N. J. 4 minutes before he was due to land Pollock radioed the Erie airport that his plane was in trouble.

(over)

(continued from page 3)

PERSONALS

DANCE Magazine's Adv. Mgr. **Toni Holmstock** and painter Milo Dobroslavich have set June 2 for their wedding date . . . Hoofer **Hal Loman**, featured in "Mr. Wonderful," weds TV actress Barbara Maye on May 20 . . . **June Graham**, choreographer of the NY City Center's "The King and I," was married last month to Robert Gorton.

SUMMER PREVIEW

Maria Tallchief and **Andre Eglevsky**, with a corps of 8, will dance at the Boston Arts Festival, at the Lewishon Stadium, with the symphonies in Buffalo and Cleveland, and in "The Student Prince" in L.A. during June, July and Aug. Eglevsky and **Melissa Hayden** appear June 2 at the new Unity House theatre, Bushkill, Pa.

Jose Limon & Co., Anna Sokolow's Theatre Dance Co., and **Alwin Nikolais' Playhouse Dance Co.**, along with **Pauline Koner, Birgit Akesson, Margret Dietz, Ruth Currier**, and **Doris Humphrey's** repertory class will be performers in the 9th **American Dance Festival** in New London Aug. 16-19.

The Dance Club of Tex. State Coll. for Women at Denton, directed by **Dr. Nancy Schley Duggan**, will perform on the opening bill, June 29 & 30, of the **Jacob's Pillow Festival** at Lee, Mass.

Carleton Carpenter will star in a summer theatre package of "Where's Charley," choreographed by **Betty Low** . . . **Alan Banks** will again head the Dance Dept. of The Music Trail at Lake Placid, NY. 8-week session begins July 2 . . . **Edna Lucile Baum** of Chicago's Ballet Bookshop will conduct classes for teachers in NYC this summer . . . **Diane Alyce Marsh** will choreograph the musicals this summer at Finger Lakes Lyric Circus, Skaneateles, NY . . . Guest teachers at Wilderness Ballet Camp, Algonquin Park, Ont., directed by **Rita Warne**, will be **Boris Volkoff** of Toronto and **Leslie Edwards** of Sadler's Wells. The camp and the Madawaska Valley Lion's Club will sponsor a Ballet Festival Aug. 14 & 15 at near-by Barry's Bay . . . **The Gladys Hight School of Dancing** in Chicago holds its summer course July 2-Aug. 17. Miss Hight's 35th annual Teacher's Course is Aug. 6-18.

DANCE SCENE USA

Roumanian dancer **Iris Barbura**, now teaching in Ithaca, NY, scheduled her 1st Phila. recital for May 1 . . . Latest luminary for whom **Herb Ross** has staged a night club routine is Constance Bennett. Ross hopes to form a co. for a European tour this fall . . . **William Costanza** of the Boston Conservatory of Music will be choreographer and lead dancer for "Horn in the West," the pageant which plays June 30-Sept. 3 at Boone, N.C. Production will feature Boston Conservatory dancers **Robert Stecko, John Kane, Jr., Robert Sherwood, Lee Baker** and **Robert E. Dunn** . . . **Hanya Holm**, having choreographed B'way's smash hit, "My Fair Lady," next will co-direct and choreograph the new Douglas Moore-John Latouche opera, "The Ballad of Baby Doe," which will have 20 performances beginning July 7 at the Central City Colo., Opera House.

"Trouble Fair," "Cinderella" and "Peter and the Wolf" were danced at the White Plains, NY, County Center on Apr. 22 as the final program of the season by **Iris Merrick's Westchester Ballet Co.** . . . 1st performance of the newly organized **East Bay Civic Ballet** of Berkeley, Calif., directed by **Jan Carpenter**, takes place May 25.

Frances Alenikoff will perform 4 dances in a program May 13 at the Elizabeth, N.J., YMHA. On the same bill will be "Quetzalcoatl," a film written and directed by Ray Wisniewski . . . **The Westchester Dance Council** is participating in the Spring Music Festival at the White Plains, NY, County Center May 11. Council members will appear in works choreographed by **Patricia Woolner, Elizabeth Rockwell** and **Lydia Weissman**. At the Center on Apr. 22 the Westchester Dance Players, consisting of **Jeanne Wechsler, Margot Lehman, Edith Rubin, Patricia Woolner, Lora Buckingham** and **Ruth Edelstein**, presented their debut program in works choreographed by **Carol Newman**.

Tatiana Dokoudovska, head of the Dance Dept. of the Kansas City, Mo., Conservatory of Music, presented her students in ballet scenes on 4 March programs with the Kansas City Philharmonic Opera Festival. Miss Dokoudovska also choreographed and danced the lead opposite **Ed Mann** in "An Evening in Paris," presented as a benefit Apr. 14 . . . **Dance Artists of Phila.**, directed by **Rex de Vore**, begin a 2-month tour of So. America and the Western U.S. in June . . . **Nala Najan** and **Karla** gave a special performance Mar. 15 as honor guests of the Indian Embassy in Washington.

Newly elected officers and board members of the **Modern Dance Council of Washington, D.C.**, are **Miriam Rosen, Ruth Braunstein, Orville Trondsen, France Wilson, Ima Benesch, Ethel Butler, Zelda Fichandler, Batya Haller, Scott Kirkpatrick, Dorothy Madden, David J. Rosenberg** and **Lou Tupler**. The group scheduled a Choreographers Workshop April 22, with **Katherine Litz** invited from NYC as guest critic and teacher of a master class.

Benjamin Harkavy's co. will perform in the New England Arts Festival in June. Mr. Harkavy is also choreographing Purcell's "The Faerie Queen," to be presented by the Rockland County, NY, Lyric Theatre next month.

ANGEL CANSINO DIES IN NEW YORK

Angel Cansino, Madrid-born member of the celebrated Spanish dancing family, died of pneumonia at Polyclinic Hospital in NYC on March 19. He leaves his widow, Susita, and a daughter, Carmina Susanne.

CHANGE OF ADDRESS

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AROUND NEW YORK

The **Arleigh Peterson Dancers** were a hit in their NYC debut last month at the Palace . . . The big snowstorm of Mar. 19 forced postponement of the **Boys' Athletic League Folk Dance Festival** at Manhattan Center to Apr. 10 . . . **Pearl Primus**, who assisted director Robert Lewis with the B'way play "Mister Johnson," plans a fall tour of Europe and the Middle East. She and partner **Percival Borde** are auditioning dancers at the Primus school for the co. . . . Barnard College alumnae **Virginia Bosler** (who dances in the film of "Oklahoma'") and **Barbara Lord**, along with **Betty Meredith Jones**, dance instructor at Barnard, were dance judges for the college's 54th annual Greek Games on Apr. 14 . . . on May 3 **Paul Hartman**, with dancer **Betty Luster** and singer Undine Forrest, follows **Escudero's** well received supper-club debut at the Persian Room . . . DANCE Magazine's Ballroom Ed., **Dorothea Duryea Ohl**, lectured at Queens College Apr. 27 . . . **Els Grelinger** of the Dance Notation Bureau is recording in Labanotation **Hanya Holm's** dances for "My Fair Lady."

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SCHOOLS AROUND NEW YORK

Dance Dept. chairman **Dr. Rachel Yocom** announces that the annual dance concert of the **School of Performing Arts** will be June 2 & 3 at Hunter Playhouse. Programs will feature works choreographed by **May O'Donnell, Norman Walker, Harry Asmus, Lillian Moore, Bella Malinka, Nancy Lang and Nina Popova** . . . 102 students of the **Stephanie Muller School of Dance,** attended the Apr. 21 Ballet Theatre matinee at the Met . . . **Vadja Del Oro's** Spanish classes continue at the Ames Rehearsal Center through the summer . . . **Hanya Holm** is holding classes in her NYC studio through May 19 before departing for Colo. Her asst., **Oliver Kostock,** will present a concentrated 2-week course beginning May 31.

Orest Sergievsky, beginning next semester, will teach dance in the Drama Dept. of Columbia Univ. . . . **Fedor Lensky** now has classes in modern jazz . . . **Boris Novikoff's School of Russian American Ballet** announces a July-Aug. summer course . . . **Blanche Evan** is holding open classes this month for prespective students . . . **Pearl Lang** will teach a 5-week modern dance course July 10-Aug. 9 at the new Dance Players Studio.

SCHOOLS AROUND THE COUNTRY

Faculty for the **Allegro School of Ballet** summer school in Chicago June 25-Aug. 31 are **Lorna Mossford, Alan Howard, Eric Braun, Leon Palmisano** and **Allan Miles.** The Allegro Ballet Ensemble will premiere 2 new works, choreographed by Miss Mossford, at the 8th St. Theatre May 27 . . . Performances by the **Steffi Nossen School of Dance** are scheduled for May 4, Chappaqua; May 5, Scarsdale; May 11, Dobbs Ferry; May 12, Larchmont; May 18, Tarrytown; May 19, Pelham; May 21, Eastchester . . . **Ballet House** in Portland, Ore., has announced a special summer course in Spanish, tap, Hindu and Hula, taught by **Maria and Donald Dare** . . . Portland ballet teacher **Nicholas Vasileff** is choreographing "The Tales of Hoffman" for the Portland Civic Opera.

"Les Sylphides" and "Princess Aurora" will be the June productions by the **Kiernan School of Ballet,** Trenton, N.J. Leading roles will be danced by **Betsy Schuman, Teresa Zelt** and director-choreographer **Francis Kiernan** . . . **Alicia Langford's Boston Ballet School** will present a special 1-week course in July under **Dimitri Romanoff** of The Ballet Theatre. Miss Langford's Boston Ballet Co. performed this season in Reading, Lexington, Worcester, Newton and New Bedford, Mass., New Britain, Conn. and Orange, N.J. . . . **Stanley Herbett,** director of the **Ballet Arts Academy** of St. Louis, is presenting the St. Louis Jr. Ballet and Dance Concertante Cos. in a Pavlova Memorial Concert May 12 at the American Theatre . . . The Theatre of Allied Arts in Hollywood, Calif., presented modern dancer **Mary Tiffany** Apr. 15 . . . **Marjorie Thomas,** 13, and **Arlette Ramsey,** 9, have been awarded scholarships for a year's study at the **Ballet Centre,** El Paso, Tex., and an additional year's training at the **Tatjana Gsovsky Academy** if they are ever in Berlin. **Ingeborg Heuser,** director of the Ballet Centre is a former student of Mme. Gsovsky . . . **The Hallenbeck Dance Theatre** of Albany, N.Y., directed by **Gertrude and Oscar Hallenbeck,** has scheduled its premiere performance May 4 with **Dessir Simonovic** as guest artist.

HOLLYWOOD AND LAS VEGAS

HOLLYWOOD: Executives at Columbia raving about **Earl Barton,** choreographer-dancer of "Rock Around the Clock" . . . In Paramount's "Funny Face," starring **Fred Astaire** and **Audrey Hepburn, Eugene Loring** is using dancers **Don Powell, Charlie Owens, David Adhar, Donald Robinson, John Brazil** and **Roy Clark** . . . **Josephine Earl** is choreographing "Gunfight at OK Corral" . . . At 20th, **Rod Alexander** is choreographing "The Best Things in Life are Free," starring **Sheree North.** Dancers include **Virginia Aldridge, Charlyne Baker, Francesca Belloni, Lynn Bernay, Wilda Bieber, Mary England, Darleen Engle, Gayl Gleason, Melinda Olson, Joet Robinson, Edna Ryan, Lida Thomas, Patricia Tribble, Robert Banas, Robert Calder, Fred Curt, Meurisse Duree, Gene Reed, George Reeder, Frank Seabolt, James Garbutton, Francesco Varcasia, Marc Wilder** and **Manuel Petroff.** NYC Ballet's **Jacques D'Amboise** is set as Sheree North's partner in the "Birth of the Blues" number . . . **Ellen Ray** signed to assist choreographer **Bob Sydney** at MGM on "The Opposite Sex" . . . **Doris Day** to be the busiest star in musicals this year, with "The Pajama Game" at Warners (also starring **Carol Haney,** with choreography by **Bob Fosse**), "Love Affair" and "Stage Door" at RKO, and a remake of "Anna Christie" at MGM.

Stephen Papich, choreographer at 20th, and associates have formed Miracle Productions to do both TV and film productions . . . **Kenny Williams** using 16 girls on "Kelly and Me" at Universal with Van Johnson and Piper Laurie. He is also doing a number for **Yvonne de Lavallade** and **James Truitt** in "The Mole People" and then choreographs for **Debbie Reynolds** in "Tammy Out of Time."

The L.A. Civic Light Opera summer series, which plays both L.A. and S.F., opens with "Rosalinda." NYC Ballet's **Todd Bolender** choreographs, with **Roy Fitzell** and **Jillana** featured. Also in the dance line-up: **Susan Luckey** (Louise in the film of "Carousel"), **Roland Vasquez, Ruth Sobotka** and **John Mandia.**

Local dancer **Roy Clark** has gone into the cast of "Joy Ride," the musical now in its 4th month at the Huntington Hartford Theatre . . . **Lola Montes,** back from So. Amer. and her native Spain, appeared at the Philharmonic Aud. assisted by **Manuel Verdugo, Patricia Valdes, Consuelo Montenegro, Silvia Zuniga, Teodoro Morca, Maria Turina** and **Charles Ruetschi.**

The Greek Theatre opens its summer season with a pre-B'way showing of Harry Belafonte's "Sing, Man, Sing." **The Ballet Russe** appears for 2 weeks beginning July 1, and "The Student Prince," opening July 30 will have **Maria Tallchief** and **Andre Eglevsky** . . . **Marge and Gower Champion** have optioned "The One-Eyed Cat" for an independent film . . . **Barry Ashton and Bebe Allen** have reunited for their wonderful night club act. They open at the Palm Springs Chi-Chi and play a May engagement at the L.A. Biltmore Bowl . . . Choreographer **Don Sky** holding jazz classes at the Rainbow Studios . . . **Alex and Sally Whelan** have a new son, **Kevin** Valentine Whelan-Ruiz. Sally currently teaching at Eugene Loring's **American School of Dance,** Loring, incidentally, is bicycling between Paramount and Bishop, Calif., where his Dance Players are presenting "Dance is a Language" . . . **Anna Austin** and **Rene DeHaven** have opened the DeHaven-Austin Dancing Academy specializing in Afro-Cuban and East Indian dance.

LAS VEGAS

Sands: **Jack Entratter** has Marguerite Piazza in "Manhattan Mardi Gras," featuring **Johnny Coyle, The Copa Girls** and **The Beachcombers with Natalie. The** Dancing Sandmen, **Don Torillo, Buddy Robinson** and **Frank Davis,** have gone to Hollywood for a fling at pictures and return here this summer.

Desert Inn: **Donn Arden** has a spectacular production titled "The Rains Came Down," featuring **Pony Sherrell** as Sadie. There are rain effects, thunder, lightning, moving clouds, falling trees—plus some fine dancing by **Jim Gray, Jimmy Barron** and **Don Terwilliger.** Patti Page headlines.

New Frontier: In the current **"Hooray for** Life," starring Cass Daley and Jack Carson, the production numbers stand out. **Dick Humphries, Jack Tygett** and **Gene Nash** hold together a rather dull show, and the wonderful **Cabots** with **Giselle Szony** execute a beautiful ballet to "That's All."

El Rancho: **Ernie Richmond** has added 4 girls to his "Mannequin" act and continues to delight audiences with his clever self-choreographed routines.

Ted Hook

(over)

(continued from page 5)

OFF-BROADWAY EVENTS

Beverlee Bozeman and **Tommy Morton** are slated for "The Littlest Revue," opening at the Phoenix Theatre May 22 . . . Hoofer **Hal Leroy** will play Frank in "Show Boat" at Jones Beach this summer . . . During a dress rehearsal at Juilliard, stage lights set fire to curtains. Resulting damage forced postponement of the engagement of **Jose Limon & Co.** to Apr. 20, 21 & 22, and the **Juilliard Dance Theatre** to Apr. 27, 28 & 29 . . . On May 12 at the 92nd St. 'Y' a joint program will offer solos by **Eve Gentry** and group works by **Marion Scott & Co.** and **Virginia Freeman & Co.** . . . **The Country Dance Society** scheduled its 30th annual Spring Festival at Hunter Coll. Apr. 28 . . . **Roland Wingfield** and his dancers, drummers and singers appeared Apr. 21st at the New School . . . **Valentina Belova** has been added as a choreographer for the NY Ballet Club's Choreographers' Night May 13.

TELEVISION TOPICS

NBC's Producers Showcase has scheduled "Bloomer Girl" for May 28, with **Agnes de Mille** adapting her original choreography for TV . . . 1st of 6 ABC-TV Theatre Guild spectaculars next fall will be "Ballet Ballads," fondly remembered from the '48 B'way season . . . **Jose Greco** will star in "The Dancing Matador," a TV film series to be made in Mexico.

Mattlyn Gavers choreographed "The Story of Celeste" for 20 youngsters of the **Metropolitan Opera Ballet School** appearing on CBS' "On the Carousel" Apr. 14 . . . **Beatrice Kraft** was leading dancer Apr. 14 on Max Liebman's "Marco Polo" spectacular for NBC . . . A Diaghilev commemoration on the Herb Sheldon NBC show in Mar. featured performances by pupils of the Ballet Russe School, including **Leonide Massine, Jr. and Maria Youskevitch . . . Nina Tinova's** students did a "Cherry Land" ballet on the Easter Sunday NBC Children's Hour.

Arlene Francis presented to **Genevieve Oswald** for the Dance Collection of the NY Public Library films of the interview and dance performance by **Ruth St. Denis** on the NBC-TV "Home" show. Miss Oswald and **Walter Terry,** at whose suggestion the gift was made, expressed the hope that more TV dance performances would be recorded on film and made available for subsequent showings.

LONDON DATELINES

News that the **Soviet Ballet** from the **Bolshoi Theatre** is to visit London next Sept. has overshadowed all other dance activities. Dates are not set but it seems probable that the Russians will be dancing at Covent Garden for 3 or 4 weeks beginning mid-Sept. Afterward the **Sadler's Wells Ballet** will go to Moscow for an exchange visit, but the seasons will not coincide because both each group is anxious to see the other dance. **Ninette de Valois** and **David Webster,** who flew to Moscow to arrange this exchange, returned full of enthusiasm, feeling that the project will be of great interest and value for both sides. Repertory is not settled, but Sadler's Wells will probably take "Le Lac des Cygnes" and a number of short ballets to Moscow, and the Russians (who do not do any 1-act ballets) are expected to bring "Romeo and Juliet" with **Ulanova,** as well as a classical ballet and a modern character one.

Distinguished Soviet visitors to England recently have all visited the ballet at Covent Garden. Mr. Malenkov sent out specially for a bouquet to present to **Margot Fonteyn** after seeing her dance "Symphonic Variations." Kruschev and Bulganin are to see "Les Patineurs," "Swan Lake" (Act II) with Fonteyn, and "Checkmate."

Young dancers continue to blossom at Covent Garden during this 25th anniversary season of the Sadler's Wells Ballet. **Anya Linden** as Cinderella, **Svetlana Beriosova,** as Giselle and **Elaine Fifield** as Aurora have been 3 particularly rewarding debuts. **David Blair** has gone from strength to strength; his performance in "Le Lac des Cygnes" almost puts his ballerina in the shade! During Fonteyn's brief absence with a strained foot (now recovered) at the end of March, **Violetta Elvin** danced the Firebird for 1st time and had a very marked success.

The British Dance Notation Society has been formed as a non-profit organization to study and encourage all forms of dance notation. Lecture demonstrations by **Ann Hutchinson** and **Joan and Rudolf Benesh** have already been arranged.

A co. of African dancers, directed by **Keita Fodeba,** came to London from Paris on Mar. 28 and gave a stimulating season of primitive dancing and drumming at the Palace Theatre.

Leslie Carl McGee is the name of **Kay Sargent's** daughter, born Mar. 29. Formerly a member of the NYC Ballet, Miss Sargent is now married to one of Covent Garden's electricians.

Mary Clarke

DALLAS NEWS

The **Edith James Studio** presented a full hour of ballet for the Flower Show here on Mar. 14. Highlight of the evening was the guest appearance of **Nathalie Krassovska** and **Peter Nelson** in the "Don Quixote" pas de deux and "Les Sylphides." Also, Miss Krassovska danced "La Valse Triste," choreographed for her by **Igor Schwezoff.** Remaining numbers, choreographed by **Wilson Morelli,** were "Ballet from Faust," "Rhapsody in Blue," and "En Sospiro," a study of free movement. Soloists were **Rosa Hopper, Judy Marcus, Peggy Flynn, Alice Lovely** . . . On a recent visit to Dallas **Alexandra Danilova** announced that she would return to Dallas and the James School next season.

Judy Engelman, Kathleen Smith, Larry Roquemore, Maria Stratton and Carol Rollow — students of **Nikita Talin** — danced in Moliere's "Le Bourgeois Gentilhomme" at Scott Hall Mar. 18, 19 & 20 . . . **Toni Beck** choreographed "The Bartered Bride" for the Community Opera Guild performances Apr. 27 & 28. Principal dancers were **Kitty Malone** and **Larry Roquemore** . . . **Jose Limon & Co.** at Denton, and the **Kabuki Dancers** at McFarlin Auditorium in Dallas both drew large and enthusiastic audiences.

Toni Beck

SOUTHERN CALIF. NOTES

In **Ruth St. Denis'** 1st 1956 appearance at her studio, she danced improvisations, read poems and acted a scene from "Elizabeth the Queen" . . . Valley Jr. College's Int'l. House presented **Devi Dja & Co.** Mar. 16. Fire regulations resulted in a Sumatran fire dance sans fire, but it was nonetheless much applauded. She has been signed for 2 years by Columbia Artists and will therefore not be returning to Indonesia . . . Enthusiasts came back 2 and 3 times during the appearances in So. Calif. of the **Yugoslav Folk Ballet.**

The **Audrey Share Dancers** were a feature of the recent Long Beach Jewish Arts Festival in "The Dybbuk," choreographed by Miss Share and **Robert Regger** . . . The Mar. 22 opening of the **Azuma Kabuki Dancers** at the Philharmonic brought out many kimono-clad ladies and at least one sari. The lovely musical interludes and the greater emphasis on dance-drama made this visit even more memorable than the 1st. **Tokuho Azuma** was raptly received . . . **Archie Savage** and his dancers presented an exciting evening of primitive and jazz dance during the **Westside Jewish** C.C. series.

John Dougherty

(continued on page 89)

MAY CALENDAR OF EVENTS IN NYC

See Page 62.

ON TOUR IN MAY

Jose Greco & Co. are in Cincinnati through May 10; **Federico Rey and Pilar Gomez:** Suffern, NY, May 2, Riverhead, LI, May 3; **Emily Frankel & Mark Ryder,** Pittsburgh, May 4 & 5; **Carola Goya & Matteo,** Amityville, NY, May 5, Long Beach, LI, May 8.

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LOOKING AT TELEVISION

WITH ANN BARZEL

Tony Charmoli was choreographer for *Taming of the Shrew* (March 18, NBC) and his fine number, given excellent technical support, was danced by Paul Godkin and Mara Lynn. Charmoli also staged the *Comedy Hour* of April 1, an April Fool show. Dance figured throughout. Even the announcement of the station break was livened by a dance pun—they danced a soft-shoe break—get it?

Thinking back over several weeks of looking, the most vivid memory is of Mata and Hari doing again their Carnegie Hall number, this time on the *Ed Sullivan Show* (April 1, CBS). Most television dance is made in a hurry, danced in a hurry, looks improvised and is soon forgotten. Dances from the repertoires of careful concert artists look all the more polished. Carnegie Hall is a wonderful work, packed with movement witticisms that bear repetition. The dancers have been adding details and improving the number for years, and there were some changes. But it is basically the same dance and is as absorbing on a tenth viewing as on the first —which proves that television does not burn up material that is made to wear well. Incidentally Mata and Hari are dancing better than ever, and can stand the close scrutiny of the close-up.

Another dance item to remember was the sequence in the Leningrad ballet school in Myron Zobel's *Inside Russia* movie. This film has been shown by several metropolitan stations in the East and Mid-west. The ballet class in any form is a fascinating subject, and more so when it is the famed Soviet school about which the dance world is most curious. The only criticism I offer is there was not enough. The Russian classroom costume was a telling detail. The longish, silk tunic is still worn there though it disappeared from American schools two decades ago. (That explains the elaborations on the tunic that are often designed for the Russian ballet stage—as opposed to the leotards that are standard in our classrooms and on our stages.) We were intrigued by Zobel's commentary. Among other things he said that in Russia a successful ballerina lived a life of luxury.

If it is ethnic dance you seek, a great deal both authentic and synthetic can be seen on the Polka programs that are a current vogue. Frank Yankovic's *Polka Time*, Ron Terry's *Polka Party* (Sat.—Dumont) and Bruno Zulinski on ABC present Polish, Lithuanian, Czech, etc. groups. The weeks before and after St. Patrick's Day saw numerous Irish groups, not only on the Polka programs but on the high rating variety shows. The best group was Dorothy Haydon's Irish Steppers whose intricate foot work was seen on *The Ed Sullivan Show* of March 11. Another nimble group was that led by Carmel Quinn on Arthur Godfrey's March 14 program. The Irish jigs of these well-trained groups have a chaste, clean-cut appearance, due in part to the fact that arms are kept quietly akimbo. There is a pleasing economy of movement when arms are not dangling frantically.

The real thing in Irish dancing was nice but not nearly as exciting as the hopped up jigs devised for the regular professional groups. The one I liked best was that done by several boys on *Caesar's Hour* (March 12—NBC). Sorry we can't name them all but we recognized Wallace Siebert and Allen Knowles.

The regular groups have been dancing more than usual this month, because three of the most popular current tunes are instrumental hits—*Lisbon Antigua, Poor People of Paris and Moritat. Your Hit Parade* has framed them a half dozen different ways. The pre-Easter *Poor People of Paris* (March 31) used the Juggler of Notre Dame idea. Among the poor people in a Paris square was a sad-faced juggler who did his act before a statue of a Madonna. She came to life and they danced a compassionate *pas de deux. Lisbon Antigua* of the same date was interpreted by damsels in mantillas flirting with a couple of dashing males.

Our Paris file is pretty hefty these days. I've mentioned Paris, Poor People of. There is also Paris, in the Spring and Paris, April in. All this leads to dancing in the shadow of the Eiffel Tower and among flower stalls.

Religion in popular entertainment is a touchy matter—there are so many taboos. When Easter rolled in TV found it safer to be in the realm of bunny rabbits than in church. The television channels were cluttered with Easter fantasies. Fantasy connotes imagination, but that was the one element lacking. The fantasies we caught were conglomerations of boys with long ears in bulky fur costumes and girls with long ears in sequined leotards, chicks with feathered tails, chicks with feathered head-dresses, chicks on pointes, etc. Ed Sullivan's *Easter Fantasy* was glimpsed as a diorama through a trick Easter egg in which the above mentioned characters danced. The *Perry Como Show* of March 31 threw in a couple of children with the bunnies, chicks and turtles. The accompaniment ran the gamut from Mendelssohn's *Spring Song* to Irving Berlin's *Easter Parade*. The dancing came from chicks on toe shoes and kiddies in tap shoes.

Special broadcasts (spectaculars they used to call them, but the trade is getting a bit furtive about that word) often include worth while dance episodes. On March 25 Max Liebman presented *Heaven Will Protect the Working Girl*. The working girl who seemed to deserve the most careful protection was Helen Gallagher who turned off her insistent alarm clock and dug in for one more wink to dream herself into a fantasy world in which she was waited on hand and foot.

Judy Garland's special show of April 8 (CBS) included Peter Gennaro dancing frantically to her blues. Gennaro is an excellent dancer, but this dancing alongside a singer is a thankless situation. Gennaro moved as well as ever, but the dance looked as formless as a casual improvisation.

The *Red Shoes*, seen by millions in cinema theatres and by millions more on television a few months ago, was repeated on Famous Film Festival (ABC), divided into two parts. The *Red Shoes Ballet* was shown twice. It closed the first installment on April 1 and opened the second on April 8. Too much familiarity with the sequence brought in focus the fact that the dancing was quite banal when the eyes were not distracted by the elaborate production.

One of the best dancers of the month was Hays Allen Jenkins, Olympic skating star who appeared on Ed Sullivan's March 11 show. His routine to Rachmaninoff's *Variations on a Theme by Paganini* could well be applauded in ballet.

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IN THE NEWS

N. Webber

N.Y.C. BALLET'S BOLENDER IN CAL.: *Todd Bolender, choreographer of Los Angeles Civic Light Opera's "Rosalinda," slated for 8-week summer season, congratulates 3 of the audition-winning dancers, Tanna Waterfield, Sally Blythe, and Barbara Ross.*

HOME FROM INDIA: American dancer, Gina, recently returned from study in India, where she was named "Natyakala Bushanam" (Jewel of the Dance), upon completing studies at the Indian Institute of Fine Arts.

THEY BOTH HAVE THE TONY: Gwen Verdon and Bob Fosse, star and choreographer respectively of "Damn Yankees," each won an Antoinette Perry ("Tony") Award for their contributions to the smash-hit B'way musical. Above, they display their medallions at the American Theatre Wing banquet Easter Sun. night at N.Y.C.'s Hotel Plaza.

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Cinerama

Cinerama's "Seven Wonders of the World" has some interesting glimpses of Cambodian temple dancers.

DANCE IN THE MOVIES

BY ARTHUR KNIGHT

In *Seven Wonders of the World*, latest of the Cinerama holidays, the big, triple-screen process takes its audiences junketing to South America, Japan, India, Africa, Europe and back to the U.S.A. in search of suitably impressive snapshots. If the theme of *Seven Wonders* frequently gets lost in the wash of Lowell Thomas' enthusiastic verbosity over every curio and panorama that passes before the lens of the Cinerama camera, the advantage is weighted heavily in favor of the dance enthusiasts. Certainly, if Mr. Thomas had stuck strictly to schedule, the trip would not have included glimpses of a rich and graceful Cambodian ritual dance, several sinuous and exotic Indian dances, nor the frenzied leaping and stamping of six-foot-plus African warriors. On the other hand, neither would we have had a Radio City Music Hall version of a Japanese umbrella dance beneath picturesquely arranged cherry blossoms — which might have been just as well. The Japanese ballet, created for Cinerama by Tetsuzo Shirai, gets the full treatment; the tastier items flash by in a matter of moments. Still, this two hour hop, skip and jump around the globe does manage to include an amazing variety of ethnic and theatrical dancing.

For dance enthusiasts with access to a 16mm sound projector, there are several new releases of more than ordinary interest available for showings in schools, dance groups or living rooms at fairly moderate rentals. Far and away the most exciting, both for sheer technique and the artist involved, is *The Eternal Circle*, danced by Harald Kreutzberg. Filmed in Germany by an *avant-garde* experimentalist, Herbert Seggelke, it makes skillful use of design, double exposure and gradations of grey into black to underscore its central theme of Death as the great common denominator. The dance, which was included in Kreutzberg's repertory on his first post-war visit to America, achieves an even greater fluency in this medium as Kreutzberg transforms himself, successively, into a Reveller, a Vain Woman, a Criminal, a Wench, a King and, the recurrent motif, Death itself. The score is by Frederich Wilkens, the striking masks by Peter Ludwig. *The Eternal Circle* is one of the few dance films to begin with a stage dance and thoroughly transform it into an experience at least as affecting on the screen. Available from Kinesis, 54 West 47th Street, New York 36. Running time, 11 minutes.

Also available from Kinesis is *Between Two Worlds*, an ambitious experimental dance film produced at Oxford by Sam Kaner, a young American artist, danced and choreographed by Tutte Lemkow. Kaner's costumes and décor set the style for the entire work. Standing and hanging forms, like bold segments from a Léger painting, slash across the line of the dance and, through multiple exposure work, penetrate its movements. This same mottled pattern, repeated in the costumes, creates planes and angles on the dancers' bodies that lend further emphasis to the broken reality, the groping through layers of consciousness which is the center of this film. Its theme, the duality of the artist in society, is an idea somewhat less original than the techniques evolved here to express it, but the visualization itself is often quite effective. An original score, dry, percussive, by Christopher Shaw is punctuated by an exhilarating bop sequence toward the end of the film. In color. Running time, 20 minutes.

THE END

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REVIEWS

BY DORIS HERING

New York City Ballet
February 28-March 25, 1956
New York City Center

There was the coruscating batterie of Balanchine's *Allegro Brillante*. There was the antic play of Jerome Robbins' *The Concert*. And there was dancing in the great tradition by Maria Tallchief, Diana Adams, and Melissa Hayden.

Yet, most memorable of the entire New York City Ballet season was a single instant when a young man extended his hand toward a girl, and her hand rose in an arc to meet his. It was the culmination of Todd Bolender's new ballet, *The Still Point*. And it was the perfect cadence to a work that flowed like a song.

Actually, *The Still Point* is not a new work. It was created last year for the Frankel-Ryder Company. But in restaging it for the New York City Ballet, Mr. Bolender made important changes, including a new ending. The work truly flowered.

Mr. Bolender has uncanny insight into the feelings of young women. His girl in *Mother Goose Suite*, his debutante in *Souvenirs*, and the tortured protagonist of *The Still Point* are all sisters under the skin—poignant sisters seeking fulfillment in romantic love.

Of them all, the girl in *The Still Point* is the most touching because she is delineated with the most depth and at the same time with the most simplicity. In fact, simplicity is the prime virtue of this little ballet. Mr. Bolender has had the courage and the care to let the dancing speak out honestly without any mimetic overlay. And in Melissa Hayden and Jacques d'Amboise in the leading roles; and Irene Larsson, Roy Tobias, Jillana, and John Mandia in secondary roles, he found responsive instruments.

The work began in the atmosphere of adolescence—in restlessness, turbulence, and sweetness. Three girls in bright dresses turned and reached in long arabesques. One of them, a slight misfit, touched their hands in a tentative gesture of safety. They foresook her to find two boys who had captured their interest.

She gazed after them in confusion; touched the back of her hand to her cheek; and fled. The others returned to dance playfully with their partners. The lone girl, her confusion and frustration mounting, was tossed between the boys, only to end in flailing solitude.

A young man strode in, sank to one knee, and contemplated the girl. He rested his hand on her shoulder as though to quiet her anguish; held his hand out to her, palm upward. And both extended their legs backward along the ground in a gesture of flight. She found his face and stroked it wonderingly. They faced, rising to half toe, and she "came home" high in his arms. They sank into the final handclasp.

As the lonely girl, Melissa Hayden wove endless nuance and pathos into her portrayal, and yet the danced outlines were contained and beautifully clear. As her friend, Jacques d'Amboise communicated the steady masculinity that we have associated heretofore only with Igor Youskevitch.

The Debussy score, transcribed for orchestra by Frank Black, was perfect in its restless shadings, and Mr. Bolender moulded its rhythms masterfully.

The music for Balanchine's new *Allegro Brillante* was one of those challenges that he enjoys setting for himself. He selects a pedestrian score and draws it to life on the stage. In this instance, it was a rather choppy unfinished Tschaikovsky piano concerto. But Balanchine turned it into a whirling, sparkling prism.

The work, with Maria Tallchief and Nicholas Magallanes in the principal roles, consisted of quick bursts of joyous movement, more intricate in detail than sustained in phrasing. There was emphasis on the design aspects of ports de bras. And there was emphasis on fluttering batterie, the kind that Maria Tallchief executes with breathtaking aplomb.

Allegro Brillante is not so solid a piece of theatrical dancing as last season's *Pas de Dix*, nor is it so consistently stylish. But it is fascinating in its revelation of small detail glitteringly executed.

Nicholas Kopeikine, the company's sym-

(continued on page 78)

dance MAGAZINE

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coming in June . . .

Atlanta, Georgia, on the week-end of April 13, was the scene of a major episode in the history of dance in America.

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on the cover . . . The Winners! Dancer Moira Shearer (photo courtesy United Artists); dancer Gene Nelson (photographed by Bob Willoughby); and choreographer Jack Cole (photographed by Herb Flatow) fill DANCE Magazine's honorary film strip as winners of DANCE Magazine's Motion Picture Awards for the period Jan. through Dec., 1955. For award stories see pages 14-27.

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dance MAGAZINE

231 West 58 St., New York 19, N. Y., Plaza 7-3667

OPEN LETTER TO THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

Attention: Mr. George Seaton, President

Dear Mr. Seaton:

DANCE Magazine protests.

On behalf of the dancers and choreographers in the motion picture industry we hereby make the emphatic suggestion that the dance arts be included in the categories of the Academy Awards.

To attempt to justify or offer evidence seems unnecessary. Some of the world's greatest dancers perform in motion pictures and are among the most beloved stars. The public gives them full recognition, yearly paying millions of dollars at the box office to see films featuring dance.

Actually, except at award-giving time, the industry itself acknowledges its debt to the dance. "Choreography by . . " is today a major screen credit. Sympathetic producers and directors have collaborated to make choreography for films an exciting new branch of the art.

Since you gentlemen of the Academy have left out the artists who have contributed to the dance in motion pictures, DANCE Magazine is this year deliberately making its awards in that field, and is announcing the winners in the forthcoming May issue. Our awards are not intended to be general and retrospective, but are, according to your established pattern, for choreography and performances during the "Oscar" year, from January through December 1955.

Again, in the name of the dance artists in films, and as spokesman for their millions of fans, DANCE Magazine petitions and urges the Academy to add awards in the dance to the "Oscar" lists of the future.

Cordially,

Lydia Joel

Lydia Joel
Editor

April 20, 1956

Mr. George Seaton, President
Academy of Motion Picture Arts & Sciences
9038 Melrose
Hollywood 46, California

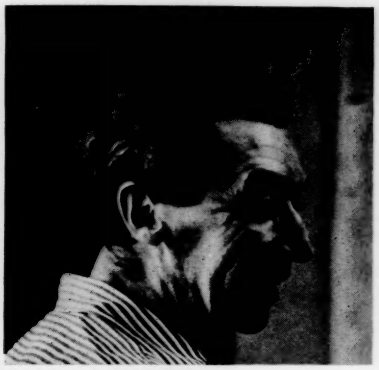
DANCE MAGAZINE'S MOTION PICTURE AWARDS

(January to December, 1955)

THE WINNERS

To a Female Dancer:
MOIRA SHEARER—"for her unexpected and charming comedy quality in dances of *The Man Who Loved Redheads*—and particularly for the doorstep scene, where, with camera focused only on her feet, she portrayed a cavalcade of girl friends."

To a Male Dancer:
GENE NELSON—"for the freshness and convincing casualness he brought to technically demanding dance characterizations in *Oklahoma!* and *So This Is Paris.*"



To a Choreographer:
JACK COLE—"for keenly styled and stimulating dance moments in *Kismet, Three For the Show* and *Gentlemen Marry Brunettes*—and for the exacting technical standards he sets for his dancers."

SPECIAL CITATION OF MERIT

For Film Direction Sympathetic to Dance: GENE KELLY and STANLEY DONEN, co-directors of *It's Always Fair Weather* (MGM).

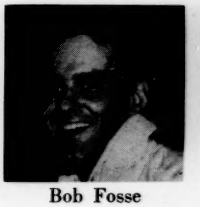
NOMINATIONS

Leslie Caron

Cyd Charisse

Fred Astaire

Tommy Rall



Bob Fosse

Roland Petit

(In addition to the winners): Female dancers—Leslie Caron, *The Glass Slipper* (MGM); Cyd Charisse, *It's Always Fair Weather* (MGM). For a male dancer—Fred Astaire, *Daddy Long Legs* (20th Century Fox); Tommy Rall, *My Sister Eileen* (Columbia). For a choreographer—Bob Fosse, *My Sister Eileen* (Columbia); Roland Petit, *The Glass Slipper* (MGM); *Daddy Long Legs* (20th Century Fox).

AWARD WINNER

MOIRA SHEARER: DANCER INTO ACTRESS

BY MARY CLARKE

Angus McBean

When the English film, *The Red Shoes* started its international adventures in 1948, it brought to fame a green-eyed redheaded Sadler's Wells ballerina, whose delicacy and cool lyric dancing style earned her the admiration of millions. Moira Shearer today, just turned thirty, is a member of the resident company of Old Vic in Bristol, England, devoting herself to acting with the same unremitting drive which she gave to her dance career. But her training as a dancer and her success and experience with the Sadler's Wells Ballet will always be of value to her, helping her in a multitude of ways, and giving her a quality of movement and grace that is vouchsafed to few actresses.

The very sequence in *The Man Who Loved Redheads* that is mentioned in the citation of the DANCE Magazine Motion Picture Award is a fine example of a fusion of dance and acting. The film tells of a roué who throughout his life finds redheads irresistable, no matter their type or station in life. In the story, they range from shop girl, model, secretary to Russian ballerina. Shearer acts all of them. In the course of the film, which, incidentally, had no commercial success, there is a brief sequence in which the camera is focused on Shearer only from knee to foot. Several decades pass, and hem lines and shoes differ with the times. We see the feet of each of the girl friends (all Shearer of course) as she ascends the steps and waits for the roué's door to be opened. The combination of rhythmic variety and movement precision, possible only to a dancer—communicated an engaging and memorable series of personality characterizations.

In the same film, as the ballerina, she danced excerpts from *Sleeping Beauty*. For weeks and weeks, she gave up much-wanted early morning sleep to rehearse the excerpts which she was to do with John Hart, in order to perform them "properly," as she says—although she had, of course, done the role at Covent Garden and other great stages of the world.

The story of her hard work illustrates, however, how seriously Moira Shearer takes all her film and theatre work. The utmost performance of which she is capable seems to her to be the bare minimum which she should offer an audience and the only times when she has been unhappy throughout her career have been those when she knew she was dancing or acting below standard—whether because of ill health, insufficient rehearsal or simply gross miscasting.

She has decided now that she will not dance again, because if she is to succeed as an actress (and this is the career which she has decided that she enjoys and desires above all) she must give her whole time and attention to acting. While she is acting, it is impossible for her to do classes and to keep her technique at its full strength. Having danced all the leading roles in the classical repertoire, she is fully conscious of the standards that are required and she will never consent to appear as a dancer unless she can achieve this standard.

Her decision to leave the ballet for the drama is not a recent whim but the realisation of a long-cherished ambition. About 1946 or 1947 (when she was having her first big triumphs at Covent Garden and sharing leading roles with Margot Fonteyn), she began to take lessons in voice production. She had her first acting experience in the movie *The Red Shoes* and although not altogether satisfied with the results she longed to act again. The ballet, however, made such demands on her time that she could make little progress. She danced on two long and exhausting American tours and then made another film, *The Tales of Hoffman*. The strain was tremendous and she began to realise that she must either sacrifice everything to ballet or else give it up before it devoured all her energy and enthusiasm for work outside.

Marriage to writer Ludovic Kennedy and the birth of her daughter Ailsa Margaret were other reasons which influenced her to become an actress. Theatre work is never easy, but the legitimate stage does allow the individual a little more freedom of action than the ballet—particularly in the matter of declining long overseas tours.

The transition has now been made. Moira no longer thinks of herself as a ballerina but as an actress. She has no

(over)

Opposite page: Actress Moira Shearer as Sally Bowles in John Van Druten's "I Am A Camera."

Below: Ballerina Moira Shearer as Giselle, before she left the Sadler's Wells Ballet in 1952.

Baron

(continued from page 17)

regrets about the ballet which seems already (she left Sadler's Wells in 1952) almost as far away as her schooldays. She has been lucky, but she is fully aware of the distance she has yet to travel. She came to the dramatic stage as an established star and she has a natural appearance and personality that place her automatically in the star category. This is all very well at the box office, but it can be a serious handicap to a young woman who cares about results, not remuneration.

Moira's first part on the dramatic stage was Titania in Michael Benthall's Old Vic production of *A Midsummer Night's Dream*, which was launched at the Edinburgh Festival in 1954 and was subsequently shown at the Metropolitan Opera House, New York, and throughout America. It was a very large-scale production that was seen at its worst in Edinburgh where the Empire Theatre was far too small for it. Shearer went on, on the opening night, to face the ordeal not only of appearing for the first time in her life in a major Shakespearean role, but also of being judged by all the leading dramatic critics who had gathered in Edinburgh for the Festival. Equally irksome was the knowledge that many of her former associates in the ballet were "out front." She was convinced that the general attitude would be "Yes, she's a very good dancer but what does she know about *acting?*" To a certain extent this was in fact the tone of the press notices, but from the first she received warm appreciation from the audience. Because of the grandiose scale of the production, *The Dream* was given in some of America's largest theatres and Moira says she began to learn her job by going on stage in one huge theatre after another and simply *having* to make the people in the top balcony hear what she said. Training helps, she admits, but it is experience and nothing but experience that makes an actress.

After her return to England, she went out on a provincial tour in John van Druten's *I am a Camera* playing the role of Sally Bowles, made famous on Broadway by Julie Harris, in London by Dorothy Tutin. "Miscasting" screamed the theatre world when they read about it. But everyone who saw the production ate humble pie and Moira's performance earned her a magnificent press.

This brought many tempting offers, including some big Shakespearean roles in London, but she declared firmly that she must learn her job gradually and the way to learn was not by accepting star parts in London. "In any case," she insists, "I should not have been able to play those parts. No," (with a little shudder) "I just *couldn't* have accepted."

Instead she went to the Bristol Old Vic to play in repertory for the season. There she has been very, very busy, but happy and relatively untroubled by nagging publicity. And she can get up to London in two hours on a fast train to be with her family on Sundays.

The Bristol Old Vic, closely linked with its London parent theatre, is housed in Bristol's ancient Theatre Royal down in King Street in the oldest part of the seaport. David Garrick wrote a prologue for its opening and all the great artists of the English stage have played on its boards. Small, elegant and in perfect repair, it is now owned by the Arts Council of Great Britain and it has a remarkable record of productions to its credit. It serves as a kind of conservatory where actors and actresses are given experience and opportunities before moving on to the Old Vic in London. A permanent company is engaged for the season, which runs from September through June. Each play goes on for a run of three weeks and as soon as one play is launched the cast begins reading the next one. With rehearsals and performances there is little spare time, but there is an abundance of invaluable practical experience.

To date Moira has played in Giradoux's *Ondine* (she wasn't very happy about that), in Tchekov's *Uncle Vanya*, Cordelia in *King Lear*, and, her biggest success to date, Lily Sabina in *The Skin of Our Teeth*—a part she has longed to play

"The Red Shoes" brought her international fame.

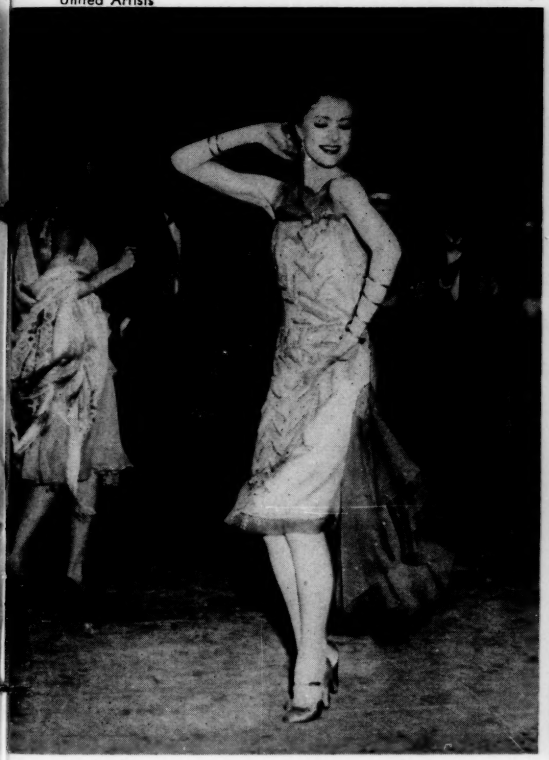
ever since she saw Vivien Leigh do it in London some years ago. When the company put on their annual Christmas pantomime (which they write and produce themselves) she said gaily "Well, if any of the dancers go sick you can always call on me." Sure enough, one girl did drop out and she went on in the back row, kicking up her legs, singing away and loving every second of it!

Enjoyment is an emotion which Moira places high among the rewards from acting. She is probably happier now than she ever was when she was a ballerina at Covent Garden. She believes that working in the theatre must always be something tremendously exciting, alive and vital. Routine performances and a bored and blasé approach to the job are unthinkable to her. She still counts as one of her happiest experiences the occasion when she went to Paris to learn and dance, at very short notice, the role of Carmen. Renée Jeanmaire was temporarily indisposed and Roland Petit appealed to Ninette de Valois for a dancer to take her place. Moira set off with some trepidation, but once she started working with the French company all her enthusiasm was aroused and she is convinced that she gave a valid performance—"Although of course all the critics decided in advance I was just an English miss and would be hopeless. I cherished for years, with gratitude, one notice that said I wasn't as bad as might have been expected!"

Temperaments differ, of course. The career of a dancer gives all, and more than all, that many ballerinas ask. For the truly dedicated person, the art of ballet can contain all the beauty and passion in the world. For Moira, however the drama gives more. "Plays keep you in contact all the time with real people" she says. "You have to really *know* a character before you can act her and that makes you more aware of all the wonderful differences in people when you meet them. The excitement of discovery is always there; the horizon seems wider."

Moira is ambitious, of course, but her ambition may be expressed as the desire not only to see her name in lights on Shaftesbury Avenue or Broadway but to know that she deserves this billing for the quality of her performance. After seeing her performance in *The Skin of Our Teeth* at Bristol I have no doubt that on the stage as in the ballet and in films, she will succeed. *THE END*

United Artists



Shearer in a hot Charleston (choreographed by David Paltenghi); and with Sadler's Wells' John Hart in "The Man Who Loved Redheads."

AWARD WINNER

INTERVIEW WITH JACK COLE IN NEW YORK

BY ARTHUR KNIGHT

On the third floor of a converted warehouse in the West Sixties, Jack Cole, the winner of DANCE Magazine's first award for film choreography, was gazing bleakly about the pink and red practice hall from his perch on a Coke machine. Cole, a slender, withdrawn man who looks like a wispy edition of José Ferrer, was about to begin another day's rehearsal of his dances for the new *Ziegfeld Follies*. His enthusiasm gradually mounted as he described the show's opening number—the traditional unclad showgirls descending the traditional Ziegfeld staircase while the dancers, holding out-sized candelabra, dash about the stage in the untraditional Jack Cole routines. As the room filled up, Cole excused himself, slid off the machine and sauntered over to the waiting pianist. Without a word being said, a line of male dancers fell into place. (It is well-known in the dance field that Jack Cole dancers honor him with a concentration that is almost slavish.) "We'll take it from here," Cole said quietly, and began to count briskly " . . . five. six, seven, eight, bop, bop." Led by the choreographer, the line moved off.

Cole, New Jersey-bred, has an intensity and originality which was already evident to those who worked with him years ago. At sixteen he left home to join the Denishawn dancers. For over two years he was exposed to the stimulating and theatrical free style taught by Ruth St. Denis and Ted Shawn. And then he was off to absorb deeply from the Humphrey-Weidman school, then to La Meri for studies in ethnic dance.

The concert dances he created aroused much critical interest, revealed knowledge, wit and capacity for infinite detail in his version of indigenous dance. In 1941, after numerous night club appearances, including a series at the Rainbow Room with Alice Dudley and group, he went to Hollywood. Except for an occasional forage on Broadway, always brilliant, not always successful, he has continued to bring something special and personal to the numerous films he has choreographed there.

Jack Cole's style of movement, a very personal combination of modern dance, oriental movement and Negro jazz style, has become an international by-word. "For better or for worse," says Cole. He regrets that modern jazz, now anonymously floating throughout the world, is sometimes used to distort the very sources from which it came. . . .

Climbing into a black and white sweater after three hours in which he had done far more physical labor than anyone else in the room, Cole mopped his face and remarked, "It's wonderful being here in the East again. These kids love to work. You can ask them to do anything and be sure of getting it." Choreographing for New York dancers, it soon developed, was only one of the reasons he enjoyed being back on Broadway. He loves the theatre. "You have so much more freedom. In Hollywood, you're always running up against the attitude, 'We've done it this way for over twenty years, and we're not going to change things now.' It's almost hopeless to try to fight against that sort of thing. They want everything realistic, everything has to show. When I staged the waltz for *The Merry Widow* a few years ago, I tried to capture the soft, gay atmosphere of another century. Then we went on the set and it looked like the bright, clean interior of an ice-box. I begged for pink color filters, for shadows. Shadows on Lana Turner? They thought I was insane!"

Over a luncheon of scrambled eggs and mushrooms he continued his recital of the difficulties of the dance director in Hollywood. The studios are afraid of any attempts at stylization outside of the "dream ballets." Too often the wrong choreographer is assigned to the wrong film. Too often he is called in after the script has

Marcus Blechman

At right: Dancer Jack Cole, photographed on the West Coast in 1941, when he moved there to concentrate on film choreography.

Herb Flatow

Below: Choreographer Jack Cole, currently in New York, working on a number for "The Ziegfeld Follies," due to open on Broadway May 26th.

been finished and told to whip up a couple of numbers to be inserted into the picture here, here and here. "If they have confidence in you," he conceded, "you might be called in when the script is only two-thirds done. Then you still have some chance of influencing the character development, of creating an integration between your dance sequences and the story line. My own feeling is that the dance director should work with the film director on the three or four minutes that immediately precede and follow the dances to create a smooth transition from one to the other. Something of that effect was achieved in the old Astaire-Rogers movies. They created characters for whom dancing was the most natural thing in the world—and it became the most natural thing in the world for everything to move aside to let them dance. You still get something of that in the Astaire films, and in Gene Kelly's. You expect them to dance. More often, though, the dance sequences are simply inserted without either preparation or logic or, worst of all, consistency of style."

Even in speaking of the three films he did last year that won him the DANCE Magazine award, Cole was still far from completely satisfied. "On *Gentlemen Marry Brunettes*," he recalled, "we practically improvised as we went along, al-

though we had a lot of fun doing it. I like to create dances against backgrounds of colored air, with a bare minimum of décor. In Paul Sheriff, who had done the settings for Olivier's *Henry V*, we had an art director who understood perfectly what was wanted. But we were working in England, and I just couldn't find male dancers over there who could do my kind of choreography. I still wonder that we came off as well as we did on that one. *Kismet* was another matter altogether. Here, we had started off to do something quite different from the play—very unrealistic in style, low-keyed color, inviting the imagination all the way. Well, somehow a picture gets into production and there isn't time to do all the things you had hoped for. Before you know it, you're back where you started—with a more elaborate version of the Broadway show.

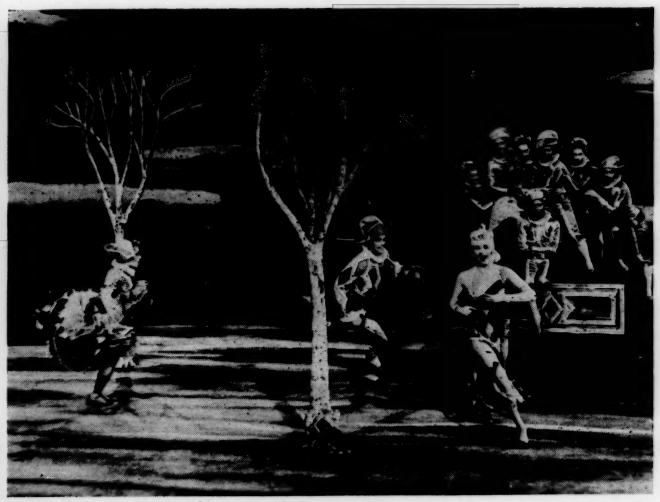
"Then there was *Three for the Show*, with the Champions, Betty Grable and Jack Lemmon. Strange things happened on that one, too. I had based the big dream ballet on a favorite 19th Century French print of mine, one that shows two women duelling over a man, with all the seconds and the doctors also women. I thought this was an amusing idea, and that I could handle it on two levels—as a big, luscious ballet confection and also a somewhat sophisticated take-off on the whole thing. I had some close-ups of Lemmon to help set the tone, but these were edited out in the final cutting—and then the big, symphonic orchestrations of the Tschaikovsky and Borodin music changed the feeling of the sequence still further. I think some people got the idea that this was meant as a spoof, but an awful lot of the fun had gone out of it by the time it reached the screen. As to the finale, with Lemmon and Gower charging in and out of the rooms of a duplex apartment after Betty Grable, always missing each other by a split second, I should say that this was just about a third as funny as it could have been. You remember, they were both married to Betty and neither knew that the other was around. It was a chase set to music, with Betty in negligee, Jack wearing the pants to the pajamas and Gower the top half. Well, at one point we had Gower do a very amusing little dance, bouncing around the furniture in the living room. Because

Photos courtesy Columbia Pictures

Above: On the Columbia set for "Three for the Show," Jack Cole works out a harem dance for Betty Grable.

Opposite page above: The opening title credits of "Three for the Show" were superimposed over Mr. Cole's best choreography for the film, a Harlequin dance. Marge and Gower Champion are shown in pursuit of Miss Grable.

Opposite page below: Cutting and editing of the picture's big dream ballet, intended by Mr. Cole as a spoof, turned it into a baffling "straight" number. Marge Champion at left, duels over a man with Patricia Denise.



of his costume, though, the censors made us cut it out. I think that, and a few other details, marred the pacing of the sequence —and here the pace was everything."

This was not Cole's first encounter with the movie censors. His earliest picture was another Betty Grable musical, *Moon Over Miami*, made back in 1941. Because Cole had already gained considerable reputation as an authority on American folk dancing, he was called in to stage and perform with his night-club group a Seminole Indian ceremonial (to the tune of a ditty entitled, he discovered to his horror, *Seminole, I Love You*). Since the only dancing that the Seminoles go in for is a rather dreary shuffle in one direction, a grunted "hut," and then the same shuffle in the opposite direction, Cole decided to whip up something more appropriate to the spirit of a Grable musical. "After the dance was filmed, I learned that I had broken four major Production Code rulings," Cole said with one of his rare smiles. "Even when the dance was cut to ribbons, the sequence was still banned in all but four states."

It was time now to head back toward the rehearsal. Cole had left most of his lunch uneaten and refused the dessert. Walking along the dingy street, he suddenly—and surprisingly—announced that he was already homesick for Hollywood and delighted that he would be returning there soon after *The Ziegfeld Follies* opened. He had a contract to direct an original musical for M-G-M now being written by Adolph Green and Betty Comden titled *Wonderland*. "I'm to direct not only the dances but the entire production. It's a behind-the-scenes story about the movies, a wonderful blend of the real and the unreal. I'm looking forward to it immensely." He paused a moment. "That must sound insane after all the things I've said today against the movies. But what keeps you going in this crazy business is the hope, the belief that you'll be able to do better next time." Back at the practice hall, the chorus was on hand and waiting. Cole promptly took up his position by the piano, put an unlit cigarette to his lips and quietly nodded to the dancers, "All right, boys and girls, here we go. . . . . Five, six, seven, eight, bop, bop." The line moved off. *THE END*

AWARD WINNER

GENE NELSON: WORKING IN HOLLYWOOD

BY GENE NELSON

My sincere thanks to DANCE Magazine for its award to me. It is an honor I cherish, but one I accept with much awareness of the man who made it possible. He is Fred Astaire. It was he who broke through the opinionated barriers of Hollywood and proved that dancers are not just "flash" acts, or wind-up toys that move around quickly and make noise. It was he who revealed that the same charm and acting ability which projected a dance to an audience could project a character in a story. In addition to creating a place for the dancer-actor, he has been an enormous inspiration, I know for me and, I strongly suspect, for every aspiring and perspiring dancer in the world.

My own career in motion pictures started in 1949 with Warner Brothers after a Broadway run in *Lend An Ear*, a most successful "little review." I was bursting with ideas and ambition, and had still to learn some of the limitations set up by Hollywood for the dance.

Gene Kelly had by then for seven years been carrying on and frequently adding his own excitement to the paths that Fred Astaire had opened in musical-comedy films years before. And I was happy for a chance at following in their traditions. As dancer and choreographer, I was entering a studio which at one time had led the musical-comedy field. But that was in the past, and I hoped to be able to help modernize its antiquated formulas.

To me each film was, and is, a thing in itself, to be looked at mainly in terms of story content. Keeping within the framework of the frequently too-thin or too-complicated plot, I tried to insert dance entertainment that would not leave the story cold and go off on a tangent, but which would, if possible, continue and motivate the story line. I wanted to say in dance or song that which would, if it were not a musical, be said in dialogue or atmosphere-setting scenes. This was obviously more difficult than designing an isolated dance, and took some persuasion on my part, since the "easy" solutions were too often offered instead.

One could always insert a dream sequence, but I find *that* the most unimaginative imaginative way of getting into a dance. (I am, of course, aware that this "gimmick" has provided some of the most exciting motion picture dance entertainment there is—like the memorable number with the cartoon mouse which Gene Kelly did in *Anchors Aweigh*. But precisely because of past successes this device has been the springboard for broad and lavish sequences which make no sense in themselves. I say dreams are right *if* they fit.

Warner Bros. didn't really believe that it was possible to make a musical without having an out-and-out theatrical or show business background, which seemed to justify the dance scenes by presenting them as rehearsals, dress rehearsals and the "show." As with the dream sequences, the author needed only to insert one line in the screenplay—such as "opening night of the show" and that was a reason to do an irrelevant number with any liberties one desired—an advantage, obviously, but not necessarily good. It is all too easy to over-extend onself on a motion picture "theatre" stage. How many numbers have we seen that begin with a shot from the audience as the curtain rises on a "real" stage? Then as the number progresses and the scenery changes, you find yourself in space with everything, including the impossible, being thrown at you. Then the number draws to a close, the camera pulls back, and there you are back on the theatre stage as the curtain drops! Usually a handsome first night audience in formal dress applauds vigorously.

In the choreographer's earnest desire to entertain and reach for excitement, he has overlooked the fact that by taking "believability" away from the scene he has also taken away a great portion of the entertainment value. (The temptation to this kind of aggrandizement is great, however, and I, too, have fallen for it.)

Film writers sometimes have a habit of writing a dancer into a corner where he really has no escape except in a fantasy or dream sequence. Or sometimes the scene needs only a song spot and/or small dance, but the script calls for a production number quite out of proportion to this moment in the story. I believe that musical numbers must match the "velocity" of the plot.

I'm convinced that except in explicit fantasy, people like to see musical numbers spring from natural, ordinary situa-

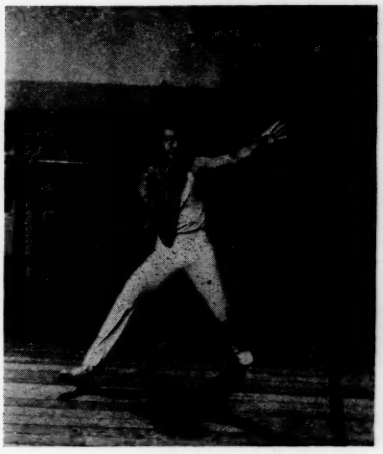
tions and develop into pleasant production numbers. They enjoy seeing recognizable situations transposed for satiric, humorous or dramatic effect. I have earnestly tried, whenever possible, to follow this idea. I have wanted each dance to have a reason, even if it took a slight amount of rewriting to provide that reason. But one can't always control the situation, and sometimes that slight amount of rewriting has been made out to be much more difficult than it really is.

By and large, I have found that small, intimate numbers with one or two people, if well-done, are enjoyed as much and sometimes more than lavish spectacles. Any number of dances that Fred Astaire has done come to mind—his "sand dance"; the golf routine from *Carefree;* Gene Kelly's "paper dance" from *Summer Stock,* and many more, including, I hope, some of my own.

But problems of taste and judgment are not the only ones. There may be a producer who says, "We want a great number here at the finale . . . big production. . . We want to shoot it next week. And it can't cost more than such-and-such." Or, the production has been scheduled so that the big dance is to be shot at the end of the picture when it can be filmed without interference. It is all budgeted and set. You work your legs and brain to capacity getting prepared. But both time and money are exhausted before they get to you. Instead of twenty-four boys and girls, there are suddenly eight. Instead of the two-week rehearsal period before the two days of shooting, you end up with six days of rehearsal and a day and a half for shooting. Plans for the big number must, obviously, be completely revised.

But even if things are still far from perfect, the challenge and the thrill of working in pictures are very exhilarating. The camera, which provides certain limitations in some areas, also offers unlimited possibilities to the imagination. One can work in the tiniest corner or in almost infinite space—in film, space expands and contracts like a mighty accordion. And ways of saying something to an audience, and what one might say, are also as varied as the human concept can make them. Astaire had led the way. And the road is enticing.

I am aware that DANCE Magazine's award to me is for my dancing and not for my choreography, and yet the two are so interrelated for me that it's hard to think of one without the other.



Gene Nelson, whose agility and coordination enables him to conquer a large variety of physical skills, likes to draw dance material from everyday subjects. (Doing magic tricks; elaborate gymnastics; rope whirling, and playing the bongo drums are among numerous skills he has developed via dancing.)

"Tea For Two," 1950 (above) gave him the first opportunity to learn something about modern dance. There was a little girl in the chorus by the name of Carol Haney, and Nelson asked her to help him. She did. He tried to have Warner Bros. contract her as his assistant, but they slipped—and she went to MGM and Kelly.

For "The West Point Story," 1951 (top, right) Nelson rehearsed and choreographed a number for two weeks, which finally met its death because time and budget were exhausted. With three days and nights to create a new dance, he remembered that he knew some cane tricks —and quickly learned some new ones, too.

Nelson had dreamed about doing a "gym number" for years when the director finally let him try one for "She's Working Her Way Through College," 1952 (above, right). Making full use of his acrobatic ability, he utilized every conceivable piece of gym equipment in the dance. He trained exhaustively for six weeks prior to the shooting.

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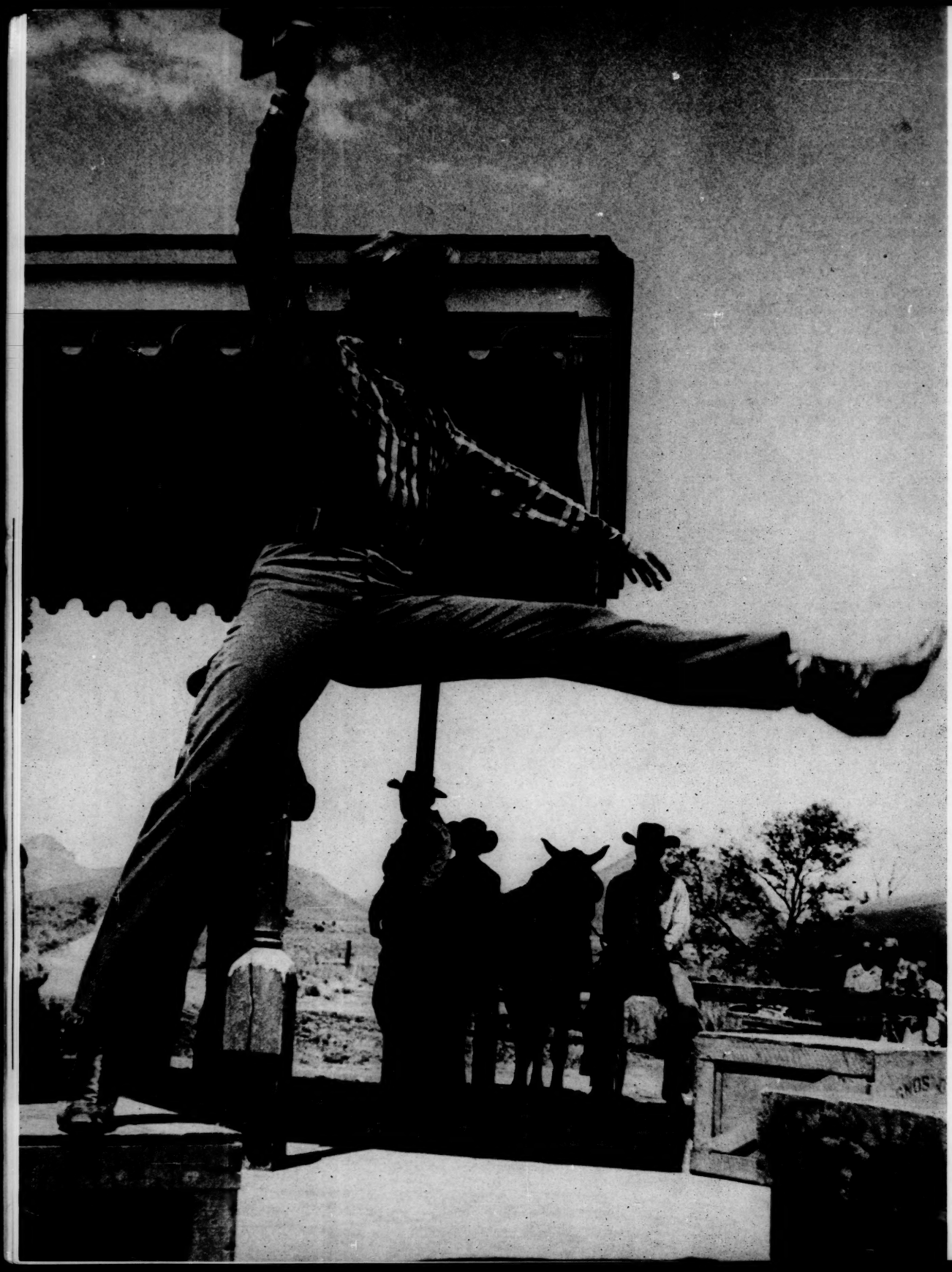
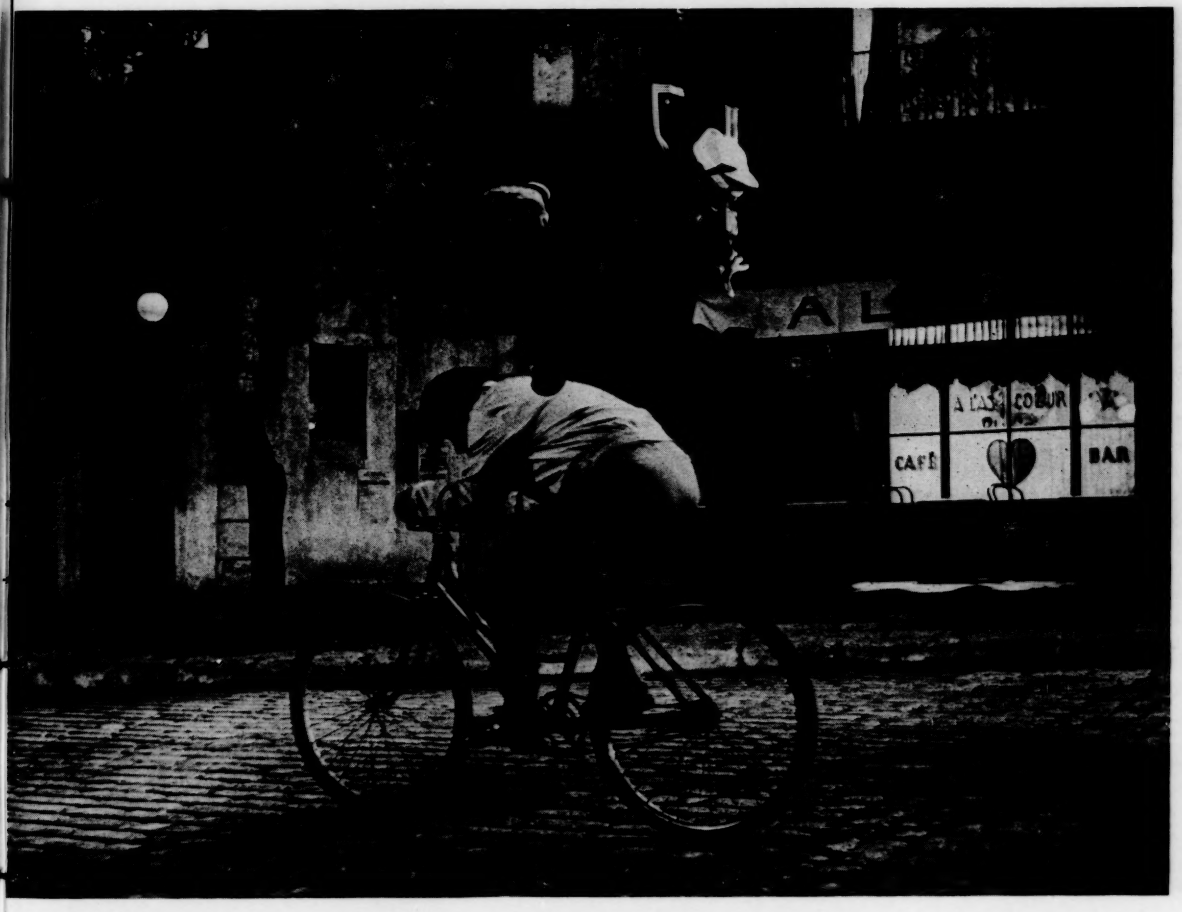
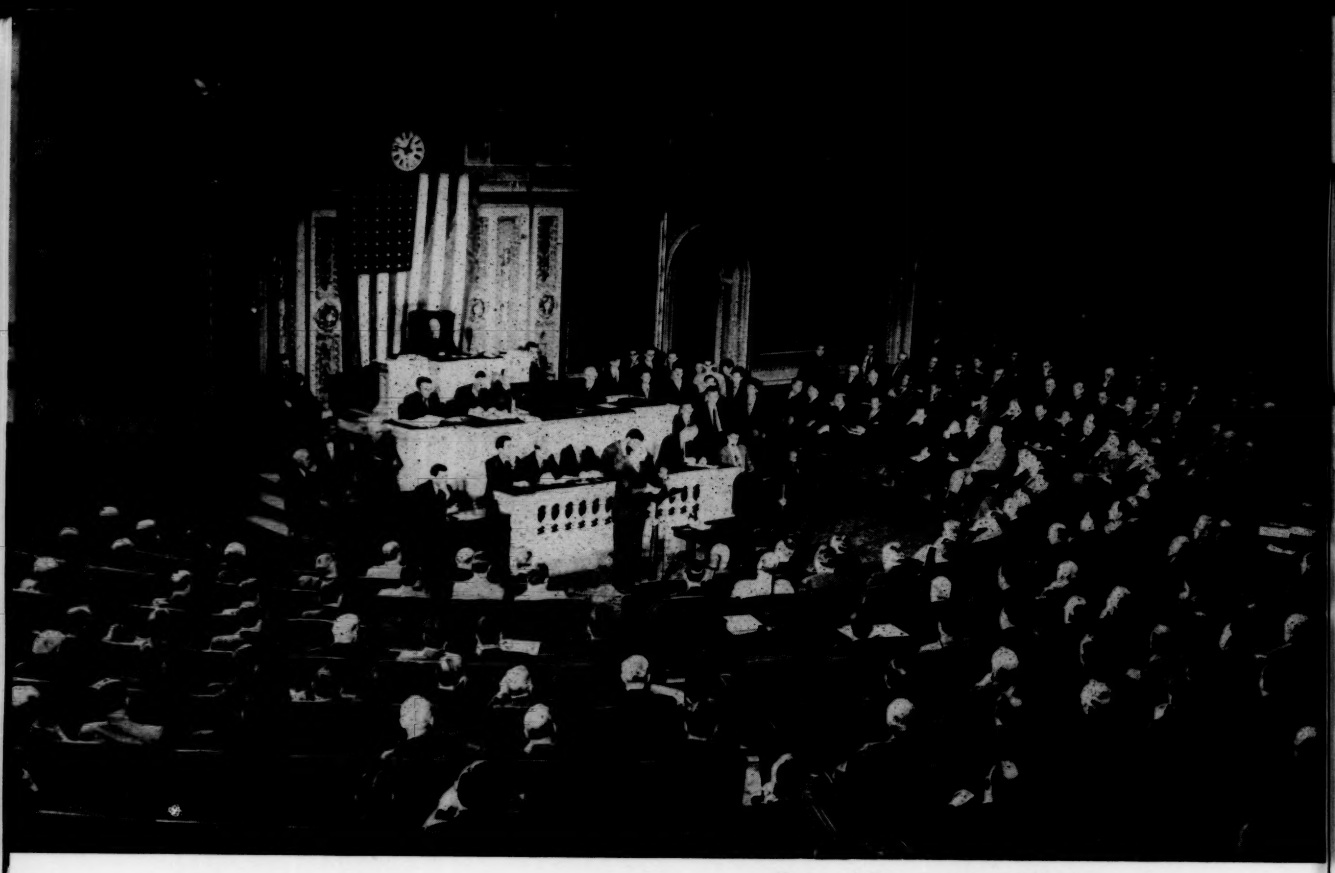


Opposite: Of "Oklahoma!" Nelson says: "Six months of that wonderful life! Worked all day in 110° heat, never got to bed before 12 or 2 and up at 5:30 . . . never felt better or more alive." The "Kansas City" number (for which he learned roping) was the first dance to be filmed in Todd—AO. Working closely with choreographer Agnes de Mille, he contributed movement and motivation suggestions.

On this page: "So this is Paris" presented Nelson, Tony Curtis and Paul Gilbert in song-and-dance. Nelson spent from 4 in the afternoon until 6 in the morning for the filming of "Looking For Someone to Love," shown here. The number included climbing a 25-foot wall, spinning around lamp posts and leaping over bicycles.





House of Representatives, Washington, D. C.

THE U. S. CONGRESS AND THE FINE ARTS

By FRANK THOMPSON, JR., M.C.

That the Federal Government is concerned with farming, gas and oil, transportation, roads and general business, is considered routine. The arts, however, at first glance may not appear to look equally important to the country's economy, but their value for the national welfare and morale is so great and can affect economy so strongly that should, for instance, all the arts suddenly cease simultaneously all over America, the result would be disastrous. The Congress of the U.S.A., a body representative of its times, is becoming more and more aware of both the spiritual and practical value of the arts.

Contrary to general impression, art legislation has been introduced to the Congress from the earliest time, and some of it has been adopted. The U.S. Marine Band and Orchestra was established by an Act of Congress, approved by President John Adams in 1798. President Thomas Jefferson—artist, musician, author and architect—was also responsible more than any other American for the great design of the nation's Capitol. The National Collection of Fine Arts and the Freer Gallery, both Federal undertakings, are a century old. The Library of Congress and the National Gallery of Arts are two of the greatest cultural monuments in the Western World.

In the past Congress has done little to develop a national policy on the fine arts. But the blame is not theirs. The initiative in this matter, under our form of government, does not rest with the Congress, but with the cultural leaders of our country, and they have made little effort to formulate sound and constructive proposals on a national level, practical enough for the Congress to consider. Happily, the situation is changing.

What is needed now is a national policy toward the arts, and many steps toward the creation of such a program are being taken both in Washington and by those leaders in the arts in every part of our country.

Many germinal forces are at work. More than a dozen Congressmen and Senators, led by my predecessor, Congressman Howell, have introduced legislation which the present Congress, after much shaping and refinement, is now considering.

It is also important to bear in mind that the Congress is most successful at legislating when there is wide-spread and substantial agreement in any particular field as to the problem confronting it. If our cultural leaders can forge a unified policy, they can be powerful agents for the adoption of such a policy and an implementing program by the Federal Government. Even if unanimity cannot be readily achieved, discussion of the alter-

(over)

natives can be stimulating and highly useful.

Below is a brief summing up of some of these legislative activities now in progress before the Congress:

A National Cultural Center

The dream of a great civic and cultural center in Washington, D.C., goes back to our Founding Fathers. There is, at last, hope that steps being taken now can make that dream come true. More than twenty bills stressing the establishment of a cultural center in the nation's capitol were presented to the Senate and House of Representatives. Many of my colleagues have joined with me in sponsoring these bills.

A Federal Commission has been created to plan such a center, and eight leading architectural firms (headed by Pereira and Luckman—a company which has built theatres from coast to coast) are working together as a team toward this end. The Commission is now in the process of establishing an Advisory Council on which representatives of the various art fields will sit. These are to include the performing arts of music, dance and drama. The Commission is scheduled to report to Congress on Jan. 31, 1957.

National Council on the Arts and Government

One of the most important developments of the past year has been the establishment of the National Council on the Arts and Government. Through the National Council, the art leaders are finding out how to work together on a national scale. Dr. Howard Hanson and Edwin Hughes of the National Music Council (a powerful group of 45 national organizations with combined membership of 800,000); Lloyd Goodrich of the Committee on Government and Art, and Harold Weston of the Federation of Modern Painters and Sculptors, are among its members.

It is important to recognize that business, farmers, labor, educators, doctors and all other major segments of our people have strong national organizations with representatives hard at work hammering out national policies concerning their own special problems. The National Council on the Arts and Government is beginning the significant work of coordinating and representing the arts on a federal level. I am not intimately acquainted with the dance field, but I have gathered the impression that, although there are numerous organizations within the field, there seems at present to be no single one which is generally accepted as the overall representative for them all—a situation which is not to the advantage of the dance field, and hinders the full development of the dance as an art form in our country.

Rep. Frank Thompson, Jr., (D., N.J.) sponsor of numerous pro-Fine Arts bills.

International Exchange

Hearings have been held in the Senate and House on legislation to make permanent the international exchange program currently being administered by the American National Theatre and Academy. This program has become known as the President's Emergency Fund for Participation in International Affairs. Senator Humphrey of Minnesota joined with me in introducing this legislation. The Senate bill is S. 3116 and the House measure is H.R. 10181. The Senate recently adopted this legislation unanimously.

Anyone who has read of the stunning success of the tours abroad of America's leading dance companies—Ballet Theatre, N.Y.C. Ballet, José Limón Co., Martha Graham Co.—under the sponsorship of the Department of State will support the current drive to make this international exchange permanent. Letters affirming this program will be welcomed by Senator Humphrey and myself. We are happy to report that both the liberal and conservative press have written extensively of the good impression American performers are making abroad. Government-sponsored tours of American artists have gone far toward revising the archaic view of Asia and Europe that America is backward in the arts.

This cultural exchange, which is expected to expand in the future, has actually proven far more effective abroad than the more commercial type of radio propaganda—which can be jammed or easily interfered with, besides being resented by the people who hear it, who react much as we do to commercials on TV and radio. *(See the March issue of DANCE Magazine for official reports on Martha Graham's recent tour in the Orient.)*

Federal Advisory Commission on the Arts

In his message to the Congress on the State of the Union in January, 1955, the President recommended the establishment of a Federal Advisory Commission on the Arts in the Department of Health, Education and Welfare. The President's exact words are as follows:

"In the advancement of the various activities which will make our civilization endure and flourish, the Federal Government should do more to give official recognition to the importance of the arts and other activities. I shall recommend the establishment of a Federal Advisory Commission on the Arts within the Department of Health, Education and Welfare, to advise the Federal Government on ways to encourage artistic and cultural endeavor and appreciation."

This bill was introduced by Senator Herbert H. Lehman for himself and Senators Ives, Murray and Douglas, as S. 3419. In the House, Representatives Celler and Wainwright of New York State and I have introduced a similar measure. Hearings were held in the House of Representatives on it in July, 1955, and completed late in January, 1956. As a result of these hearings and the testimony of many distinguished leaders in the fine arts, a bill has been developed that has the support of the leading cultural groups in our country. The H.R. 7973, and the companion measure sponsored by Senator Lehman and his colleagues provide for a 21-man commission—on which the dance would be represented — and is much improved over the form in which it was submitted to the Congress. These bills may become law in the near future.

THE END

MELISSA HAYDEN BACKSTAGE

Canadian-born Melissa Hayden, one of New York City Ballet's leading ballerinas, is 33, the wife of a handsome, young theatrical producer and the mother of 18-month old Stuart Hayden Coleman.

Just returned from the Company's *Nutcracker* season in Chicago, Miss Hayden will be dancing again in early August at the St. Louis Municipal Opera during the week of August 6th, partnered by Jacques d'Amboise. Immediately afterwards, both return to New York to join the Co. for a 3-month tour of Europe.

Appearing in a remarkable range of roles, both classical and dramatic, Melissa Hayden brings intensity and brilliant technique to each—but even more important, whatever she does comes vividly across the footlights.

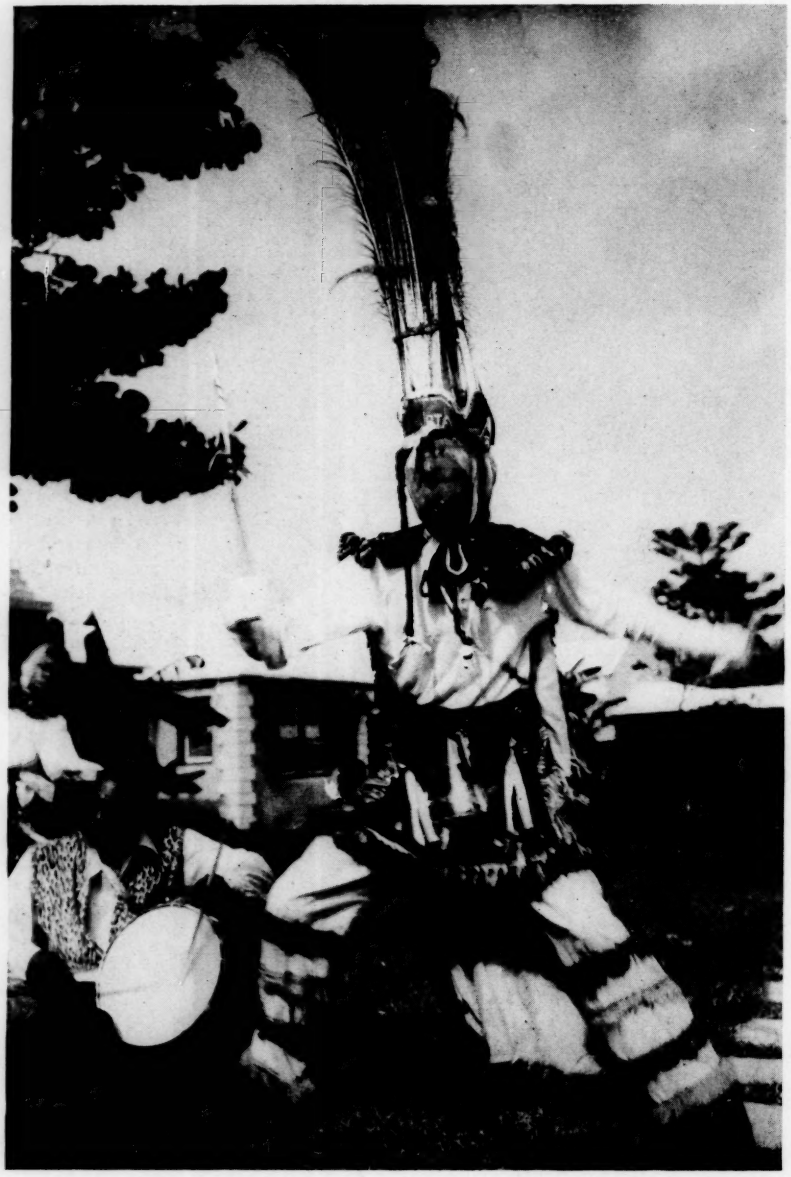
The photos on these pages can be looked at as a fine backstage record of a brilliant ballerina or, observed more carefully, they reveal the wife, mother, the every-day-human-being as she slowly pulls into herself, concentrates and becomes the performing artist.

PHOTOS BY TED STRESHINSKY

THE GOMBEYS OF BERMUDA

A visitor explores the colorful background of a native dance custom

By LYTHE ORME DeJON



The Gombey's "Captain" and snare drummer.

On that semi-tropical Christmas Day on the breath-takingly beautiful island of Bermuda, it seemed incredible that sub-zero New York was less than four air hours away.

"This precious jewel set in the silver sea." Master Shakespeare's oft-quoted description of his beloved England came to mind. With equal reason he could have written the line in praise of Bermuda, gem of islands, now Britain's oldest independent colony — discovered by the Spanish adventurer Juan de Bermudez only a few years before young Will roamed the Stratford lanes.

The taxi driver who courteously brought us to the hotel was himself a part of the blissful relaxation this island evokes. By law forbidden to exceed 20 miles per hour, he drove leisurely through the winding, picture-book lanes, betraying in his answers to my questions an unmistakable pride in his birthplace. He spoke of the sea-loving Bermudians of past centuries who had weathered Atlantic tempests and Caribbean gales in sturdy crafts of native cedar to bring, in addition to human cargo, rare seeds and plants from the Virginias and the islands of the West Indies.

We passed stately tropical palms lining the entrance to one of the great houses, a reminder of plantation days. In quick succession came the lush greens and russets of the tamarind, mangrove, bay-grape and calabash trees, the towering beauty of the Royal Ponciana intermingling with the Casava, Spanish Bayonet and Match-me-if-you-cans. The flowering hedges spill over with coral-tinted hibiscus, purple bougainvillea and the vivid blue beauty of morning glories. The passion flower vied for favor with the flaming poinsettias, startling against the spanking whites and soft pinks of the lime-washed cottages of cement and coral blocks.

The day after Christmas, Boxing Day, that most British of holidays, found me leisurely sipping morning coffee on the sun-washed terrace of the beautiful Elbow Beach Surf Club. Revelling in blissful serenity, I suddenly became aware of the insistent beating of drums, muffled at first and gradually resolving into a distant

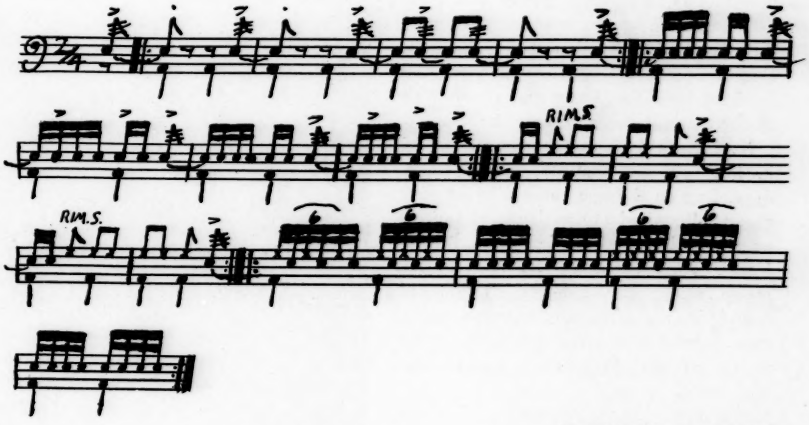
patterned beat. Cries of "Here come the Gombeys" was apparently the signal for guests to gather in the patio. The drumming became louder. The excitement of the crowd intensified as a tall, masked, gorgeously costumed Gombey, his four-foot headdress of peacock feathers transforming him into a veritable giant, led his whirling dancers into a circle as he lashed the air with an enormous whip.

This leader, or Captain as he is called, wore a long flowing black cape bedecked with the gayest of fluttering ribbons and glittering with numerous small pieces of mirror. The warriors, with the exception of the Chief, whose cloak was shorter, were arrayed as suited their fancy and carried either hatchets or bows and arrows. Each dancer wore a grotesque mask attached to the magnificent peacock-feather headdress, colorful fringed trousers and a brief skirt covered by a small beribboned apron.

A kettle drum, two snare drums and a fife provided the musical accompaniment. The simple 2/4 marching cadence known as the "Road Beat" gradually increased in intensity. The steady boom-boom of the big drum, the rhythms of the snares, peppered with outbursts of rimshots, electrified the audience and dancers. Both musician and performer soon departed from simplicity of beat and movement as the tempo increased. The drumming became still louder and the complex syncopated rhythms accompanied dexterous and intricate foot movements, while the torso swung violently from side to side. The Chief blew a shrill whistle. The circle of dancers continued their stampings. The Captain moved into the center, engaging each in turn. It was obvious that a dance play was being enacted. The gyrations of the dancers became fantastic as each endeavored to excel. The jungle-like drummings rose to fever pitch. Jumps developed into amazing leaps as, with a wild shout, the descending Gombeys executed knee slides reminiscent of the finest performance of a Gene Kelly!

The rhythms segued abruptly into the Road Beat again as the dancers, now in line, acknowledged with elaborate bow-

Above: The Gombey Dancers, whose exotic history includes military, Spanish and African influences, in a Boxing Day performance. Below: The first authentic transcript of the group's drum music was done especially for DANCE Magazine by the well-known native Bermuda pianist, Lancelot Hayward. Notation was copied by drummer C. Bean.

GOMBEY RHYTHMS

(continued on page 54)

GARLAND DANCE FOR SPRING FESTIVAL

BY MARY ANN HERMAN
of Folk Dance House, N.Y.C.

The month of May is usually merry with Spring festivals the world around. The maypole is the center of dance activity, each country decorating the pole in its own characteristic style. The dance patterns, however, vary little from country to country as dancers weave in and out with their ribbons. Sometimes they use a waltz step, others do a polka or schottische or just plain walking step. Sometimes the dance is quite stately; at other times whimsical.

American public schools are all familiar with the one Maypole Dance described with the Victor Education Series record #45-6181. Since they usually work with large groups of dancers utilizing many poles, it might be an interesting project for each group to do research ond ecorating their pole in the style of some one country.

For a change from maypole dances for a Spring festival, one might want to try a Garland Dance. These, too, are found in almost every country in some form or other, and can be quite colorful and spectacular as well as fun to do.

When the Austrian Dance Group from the Kitzbuhl toured the United States two years ago, they gave a dance workshop at Folk Dance House and left behind a simple Garland Dance called *Hochzeits Tanz.* Usually performed at weddings, it is nevertheless an exciting Spring folk festival dance. They also recorded their own little band of native dancers on the Folk Dancer record MH 3017, and we'd like to share both the dance and music with teachers and dancers all over the country.

Note that this is the dance as they did it, but you can simplify or add to it, depending on the age and ability of your group. Required are garlands of flowers on a stiff but slightly flexible, half-hoop frame. These can easily be made by the group using wire hangers straightened out, built up with crushed newspapers, then covered with green crepe paper into which artificial flowers are tucked here and there.

Hochzeits Tanz (Austrian Garland Dance):

Hope Hawthorne

FORMATION: The dance is best done in sets of four couples. It can also be done with more—but always with an even number of couples. Each person holds a garland overhead in each hand.

INTRODUCTION: Couples march in, side by side, moving into one large circle or into smaller sets of designated number of couples. All face center on last note. 32 measures.

SALUTATION: Face partner. Pause. Then touch top of garlands and pause. Turn to own left, pivoting on one foot and finishing facing the circle. Join little fingers with person beside you.

FIGURE 1: Entire group moves in circle to right 16 measures. Circle to left 16 measures. The step may be either a small landler-type waltz step or just a step-touch, step-touch.

FIGURE 2. All face counter-clockwise and hold left arm straight ahead, touching left hands in center (position of hands will be as if you were shooting a bow and arrow). All move slowly around circle counter-clockwise 16 measures.

FIGURE 3: Still retaining position of Figure 2, all move sidewards away from center 8 measures. Then hold garland above with both elbows bent close to body. Turn solo to own left once around, making sure you finish facing partner, 8 measures.

FIGURE 4: Lady pushes her garland under and through man's garland and both hold hands and turn to left in place for 16 measures.

FIGURE 5: Untangle garlands and hold them in original position as dancers roll into a back-to-back position and in this position turn to left in place 16 measures. Lock little fingers to keep position.

FIGURE 6: (This next figure may be eliminated if it is too difficult for your group.) Turn into a left hand hold, holding little fingers. The man ducks under the garland held by the lady as he sweeps his own garland under, and follows through turning to the left 2 measures. Lady now ducks under arch, swooping down following her right hand and turns under to her left 2 measures. Repeat this figure so that each will go under 4 times, alternating with each other.

FIGURE 7: All face counter-clockwise in a single circle, with the man behind the lady and both holding hands forming a double arch with their garlands; move forward with a waltz-balance, looking at each other over the lady's right and then left shoulder. 16 measures.

FIGURE 8: Move to another couple and make a circle of 4. Circle left 16 measures and right 16 measures.

FIGURE 9: On the last two measures of the preceding figure, the men spin into center of set, ladies spin to the outside of the set in preparation for this figure. All face counter-clockwise and take 2 waltz steps forward. The ladies then twirl to left as men continue to waltz forward 2 measures. Then the men spin to left as ladies do 2 waltz steps forward. Ladies now spin as men waltz 2 steps forward. *(continued on page 69)*

IN THE NEWS

ALL-AROUND U.S. BALLROOM CHAMPS: Winners of the 1956 U.S. Ballroom Dancing Championships happily accept their trophies after the Mar. 27 finals at N.Y.C.'s Arcadia Ballroom. 1st place couple, Jack Kelly of Elizabeth, N.J., and Ruth Grmek, of Clark, N.J., (at left) receive cup from Rock 'n' Roll singing star Lillian Briggs, while Arcadia manager Jack Petrill presents the award to winners of 2nd place, Ruth Evans and Michael Russo, of Newark, N.J. Both couples flew to London to represent the U.S.A. in the int'l competition for the Richardson Cup at the "Star" Ball at Empress Hall on April 16.

DEBUTS AND DEBUTANTES: Ballet Theatre's current 3 week season at the Metropolitan Opera House, which ends May 3, offered Antony Tudor's "Offenbach in the Underworld" (above) which made its debut on April 18. L. to R.: Ruth Ann Koesun as the debutante, John Kriza as the man about town and Nora Kaye as the operetta star.

Carolyn Carter

NEW REGIONAL ASSOCIATION: The Executive Committee of the new Southeast Ballet Festival Association held its first meeting April 15 in Atlanta. The Committee is made up of directors of the 8 charter member companies of the Association who performed in the first Festival April 14 and 15 in Atlanta (see p. 13). Left to right: (seated) Pittman Corry, Southern Ballet, Atlanta; Dorothy Hinson Burnson, Jacksonville Civic Ballet; Dorothy Alexander, Atlanta Civic Ballet; Betty Hyatt Ogilvie, Ogilvie Concert Ballet, Jacksonville; (standing) Louis Nunnery, Charlotte Ballet; Peggy Dexter, Birmingham Civic Ballet; Alpheus Koon, Tampa Civic Ballet; Thomas Armour, Ballet Guild of Greater Miami.

SARA MILDRED STRAUSS

the rich and colorful story of a pioneer in "movement for actors"

By WILLIAM COMO

Listening to Sara Mildred Strauss, whose majestic face and awesome poise remind one of the old masters, it is easy to understand the inspiration she evokes in her classes. Now in her fifteenth year as body movement instructor at the American Academy of Dramatic Arts, in N.Y.C., Miss Strauss has the responsibility of molding workable body instruments for each of the actor students and it is she who must help them find a key to creative movement in themselves. With a voice that excites incentive, and by means of the simplest demonstration, Strauss brings a whole new world to life for her students. Whether she is sitting, standing, or falling —or walking across a room to greet someone with a handshake—each movement seems to breathe vitality, to come to life in that very special way that draws excitement.

The course at the Academy is not designated as "dance," but is called "action." The goal here is not to turn out dancers but expressive human beings. "In this course," Strauss says, "the student is taught to consciously and intelligently control his body. He is taught to develop his ability to move with strength, fluidity and agility. And, most important of all, he is taught to become aware of form and style in movement and to develop ability to channel emotion and imagination into effective, meaningful movement for the theatre." She teaches the technical skills of walking, standing, sitting and falling. Her pupils learn pantomime and gesture. Strauss even teaches the theatrical techniques of embracing and kissing, and pupils must learn how to slap and struggle.

Because of this work with Strauss, the student finds everything about himself being affected. His speech, for instance, is improved; it becomes more resonant as a result of fuller breathing and release from tension. And, finally, when he learns to create with his own body, the performing artist realizes that both the creator and the created are one. Using his entire body, which includes his voice, he is able to project his part without effort.

Strauss' work, which Helen Hayes declares is "the finest method of all," has evolved through years of dedication, wherein she traveled many paths in a new field, battling opposition and convention. She thinks of movement not as distinct steps but as a dynamic action, complete from beginning to end. Since early youth, she has analyzed and lived with this idea. As a child, she was greatly interested in animals, an interest stimulated by her father, who was a renowned judge of horses. Impressed with the way animals move, especially horses, she learned to judge their conformation—the fluidity and ease with which they moved from one step to another. This early observation caused her interest in movement as a whole, and from this evolved her method of teaching.

It began actively with an essay called "Rhythm," which she wrote in school (and which later expanded into a small book called *The Dance and Life*, Brooklyn Eagle Press), in which she says: "If there would be growth, if man could utilize creative powers toward awareness and fulfillment, the best instrument nearest him is the body. Through body movement comes all relief, fulfillment, and release from tension."

After training briefly at the Italian Ballet School in the Palace Theatre, then directed by Mme. Marie Bonfanti, Sara Mildred Strauss revolted against toe dancing. She wanted to study with Isadora Duncan, whom she had seen in concerts, but Duncan refused to accept any pupil who could not live and travel with her. And because the parents of the young devotee disapproved, this was not possible.

She enrolled for classes in "free dancing" with Florence Flemming Noyes, where large groups of girls learned to float about with swirling veils and misty eyes. Strauss says of that period, "I felt like one of a pack of elephants and—a pack moves very slowly! I became sick to my stomach!" That quickly ended the dance of veils for her, and all of her formal dance education. Toe dancing she considered unnatural and restrictive; "free dance" was chaotic and completely without form. This was the beginning of her search for something that had form—and yet allowed free expression within the form.

Concerned with "the beginning of creativity" and "creative education," she opened a school for children called "The Sun Institute of Art, Study and Play" in New York City, with a branch in Hastings-on-Hudson. Ringing door bells and, via the telephone, she gathered a large number of very young children for this afternoon school. Here she discovered that recreation and creation could be synonymous. She employed teachers like William Zorach (now the famous sculptor) and Paula Wiseman (now head of the costume department at the Metropolitan Museum of Arts) who could teach a creative approach to their subjects. She herself taught body movement—self-expression and natural movement were the underlying principles.

Later came a group of girls who wanted to carry their studies in dance further. The small group grew to large proportions. Considering dance as an artistic rather than an educational medium, Miss Strauss began to develop a technique quite apart from that which she had worked out for self-development. Now she regarded the body no longer as only a personal means of expression, but as an instrument that could be expertly manipulated to carry out the design of the dance.

One of her great successes lay in her ability to stimulate the dancers themselves

(continued on page 38)

Sara Mildred Strauss, formerly choreographer of films and Ziegfeld Follies productions, has headed the body movement dept. of the American Academy of Dramatic Arts for 15 years. She has had an important effect on young people in the theatre today. In addition to body control, she teaches pantomime and gesture. ". . . Strauss even teaches the theatrical techniques of embracing and kissing" (above).

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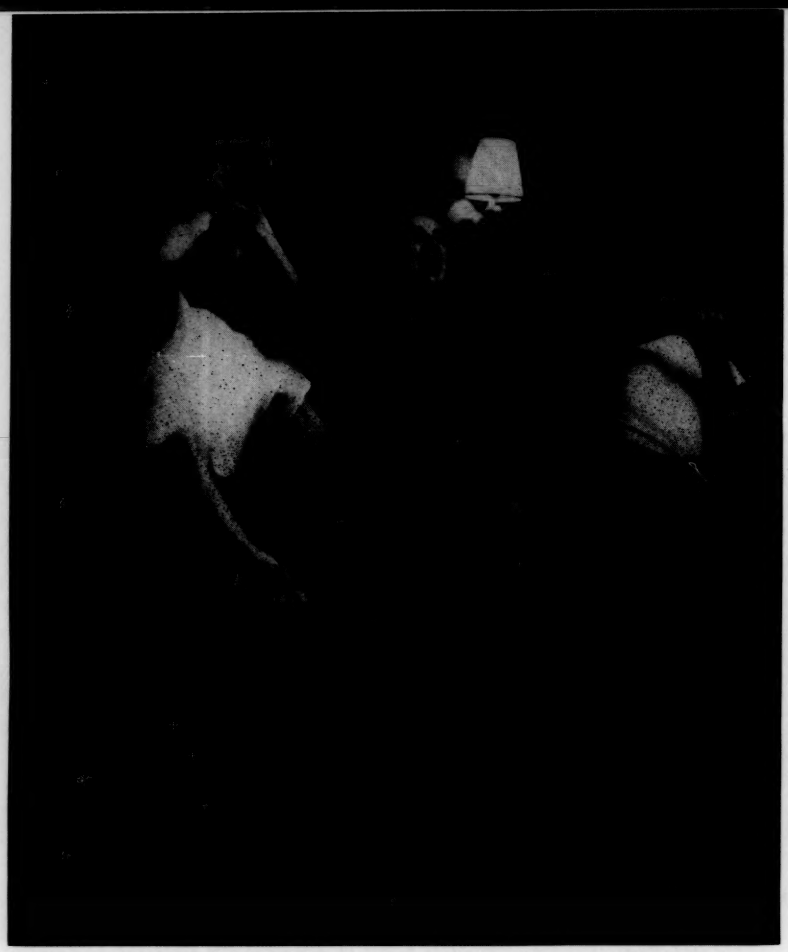


Members of an advanced technique class practice a leg swing with Miss Strauss

to become co-creators with her, bringing each dancer to the point where she could make some definite contribution to the dance she performed.

Strauss worked eight months on her first concert (given in 1928)—an evening-long work called *Evolution* (after which the poet Shaemas O'Sheel was inspired to write his poem of the same title) which was presented at the Guild Theatre without sound or accompaniment. Next she presented a work called *A Study For a Dance Symphony,* using fifteen dancers —again without music. The press and public received this "new dance" with mixed approval, concern and aversion. In the words of John Martin: "That Miss Strauss, with a deliberate eschewing of all the ready aids of the theatre, such as music, decor and costuming, made a contribution to the development of the dance is without question. That the performance itself was at the very least a careful execution of an intelligent project must have been evident to those who witnessed it. It can only be of the highest benefit to the dance as a creative medium that it be stripped of extraneous influence and seen in its essence."

Through the boom years of 1927-29, Strauss instigated Summer seminars abroad, taking groups of dancers to Germany and Austria where they participated in schools and visited dance congresses. She was impressed with German acceptance of modern dance as an art form and the fact that it was government-sponsored but soon became repulsed with the underlying Teutonic feeling which later expressed itself in chaos.

During this period, she became well acquainted with Mary Wigman and Von Laban. It's amusing to note that Mary Wigman, after witnessing a Strauss performance, told the dancer "That might have been me!" telling of her surprise at the similarity of their ideas, since they previously knew nothing of each other's work.

The closing months to 1929 and the "crash" arrived simultaneously with the close of Strauss' concert career. But in the early '30's on the roof of the Ziegfeld Theatre, she established a school that became the most financially successful one in the country. Paying $600 a month rent, she instructed pupils from 28 States. During the busy years that followed, her personal success reached a peak. Approached by the Shubert brothers to choreograph for a Broadway musical, she plunged into commercial theatre and brought to it a taste for dancing on a higher level than it had known before. For the revue, *Calling All Stars,* which starred Phil Baker, Lew Holtz, Martha Raye and Ella Logan, she created a spectacular sequence for her dancers and the very popular Patricia Bowman. Michael Meyerberg booked her in the *Ziegfeld Follies,* where she and her group appeared for several seasons. Strauss dancers, and her dances, appeared everywhere. She created for night club shows, vaudeville extravaganzas and worked with the dancers at the Capital Theatre for one full season.

The movies beckoned and she became the first woman to create and direct dance scenes for films. Engaged by Universal Co. at their Long Island studio, she choreographed and directed the dances for *Sweet Surrender,* using 80 members of her school as her group. Tamara, the Russian actress who starred in the film, was also schooled by Strauss at that time. Success in the film prompted Miss Strauss to close her school and go to Hollywood, where she remained for a time. But marriage and her natural love for the theatre brought her East again. And it was then that she became a member of the staff at the American Academy of Dramatic Arts.

Having asked herself earnestly what she really believed about dance, she early discovered that for her "dance is not an art medium less it has something to say and can say it without crutches." She believes firmly that one must not translate any other art—whether it be music, painting or literature—into dance, for in doing this dance becomes secondary and that she is unwilling to accept.

For years she has begun her classes

for actors with the question: "What shall we put into movement?" . . . "What shall we choose for material?" . . . She then informs the class that if an idea or theme can be said in any other form, it should be put into that form and not into movement. She does not take a verbal story and act it out nor translate words into charades, for she teaches that there are things peculiar to movement which can only be said through the body. Strauss emphasizes motivations; transitions from peak to peak, movement to movement, and high point to high point. Instead of thinking of a static pose, she starts with an idea, or motivation, which grows to a high point; the emphasis is not on "where you go" but on "how you get there."

Her pupils are taught that in order to release themselves creatively, they need technique—for without technique one becomes tense and frustrated. The word "form" is used strictly for the visual aspects of the movement. It is the physical mechanism, the means of communication to others. But "form" is not imposed. Strauss does not tell her pupils what move to make. Form to her is rather an encyclopedia of what the body can do—a vocabulary of movement. The body can, for instance, move on different levels and through various impulses. She works with the instrument first, until it is strong enough to move correctly, efficiently and dynamically, and then goes on to sustained, swing, staccato, impulse and other kinds of movement, building into levels, planes, directions — and aways emphasizing that one never plans a movement but "allows it to happen." She teaches, for instance, that a good movement occurs in a basic cycle wherein one never knows where it begins or where it ends but that the constant fluidity of movement allows it to happen.

She is convinced that what really drives and motivates the body is emotion and imagination, and as a result, she has spent many years devising exercises to sharpen the student's emotional expression. She says, "One first builds a machine and then sees what happens when one plugs it in. At first I don't care what designs my pupils make in these exercises, as long as they keep moving meaningfully."

"It is these three factors: physical control, form, and expression (emotional imagination) that must be welded into creative work."

It's easy to see that this process of creation is applicable to any of the arts and will fit into the would-be actor's studies. Furthermore, Miss Strauss has never forgotten that dance is only one aspect of human movement. And, after all, it is human movement in all its forms, not only in its stylized expression, that interests her.

From Carnegie Hall, where it was before, and from the ANTA Building on 52nd St., where the Academy is located now, Sara Mildred Strauss has seen many pupils come and go. Helen Hayes, Martha Raye, John Ericson, Marcia Henderson, Elaine Malbin, Florence Henderson and John Lupton are but a few. And, of course, there is Grace Kelly who, in a recent interview with columnist Earl Wilson, credited Miss Strauss with a basic contribution to her training. And there is fulfillment, too, in the help she has given those who have departed into other fields—the new awareness, the poise, the entity that makes life keen.

Strauss' approval will soon be written down for all to read. In collaboration with George L. Geis, a graduate of the American Academy of Dramatic Arts, she is in the last stages of completing a treatise on teaching methods. As an untiring and ardent interpreter of creative movement, Miss Strauss is never satisfied with what has been accomplished in the past, but constantly seeks new light to stimulate the creative process in her pupils. She holds that the human body is as sensitive a medium for the universal expression of emotion as the most delicately adjusted or attuned musical instrument. And she expounds this gospel with uncommon sincerity and skill.

With never-failing energies, she has contributed largely to the development of the American theatre. To the rare artist-teachers of this calibre we all owe a debt of gratitude. They have long been unsung.

THE END

Right: Shot!—Reacting with an impulse, students drop to the ground in a class study of varieties of falls.

PHOTOS BY HERB FLATOW

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photograph by Zachary Freyman: Text by Saul Goodman

CAROLYN BROWN

Some misguided souls like to think that dancers are short on brains. They certainly can't prove it with Carolyn Brown. For not only was she a philosophy major at college, she was also elected to Phi Beta Kappa.

But this intensive excursion into education was just that — an excursion — in a career that has had dance as its destiny from the time that Carolyn made her first stage appearance as a flower at the age of three. That was in Fitchburg, Massachusetts, where her mother, Marion Rice, had a school of Denishawn dance.

By the time Carolyn was in high school, she was giving her own little concerts for hospitalized soldiers. They had the typical Denishawn eclecticism, ranging from the Can-Can to exhibition ballroom to a version of Schumann's *Soaring* (a dance that Doris Humphrey had once made famous for Denishawn).

During this period, Carolyn accompanied her mother to a dance teachers' convention in Chicago, and while there, she took a few lessons with Gladys Hight. Miss Hight was so impressed with the young girl's gifts that she urged her to make dancing her career. But at that time Carolyn had her heart set on being a writer, and so she went off to Wheaton College, where in addition to her considerable academic accomplishments she was president of the college dance group and choreographer of the college musical shows.

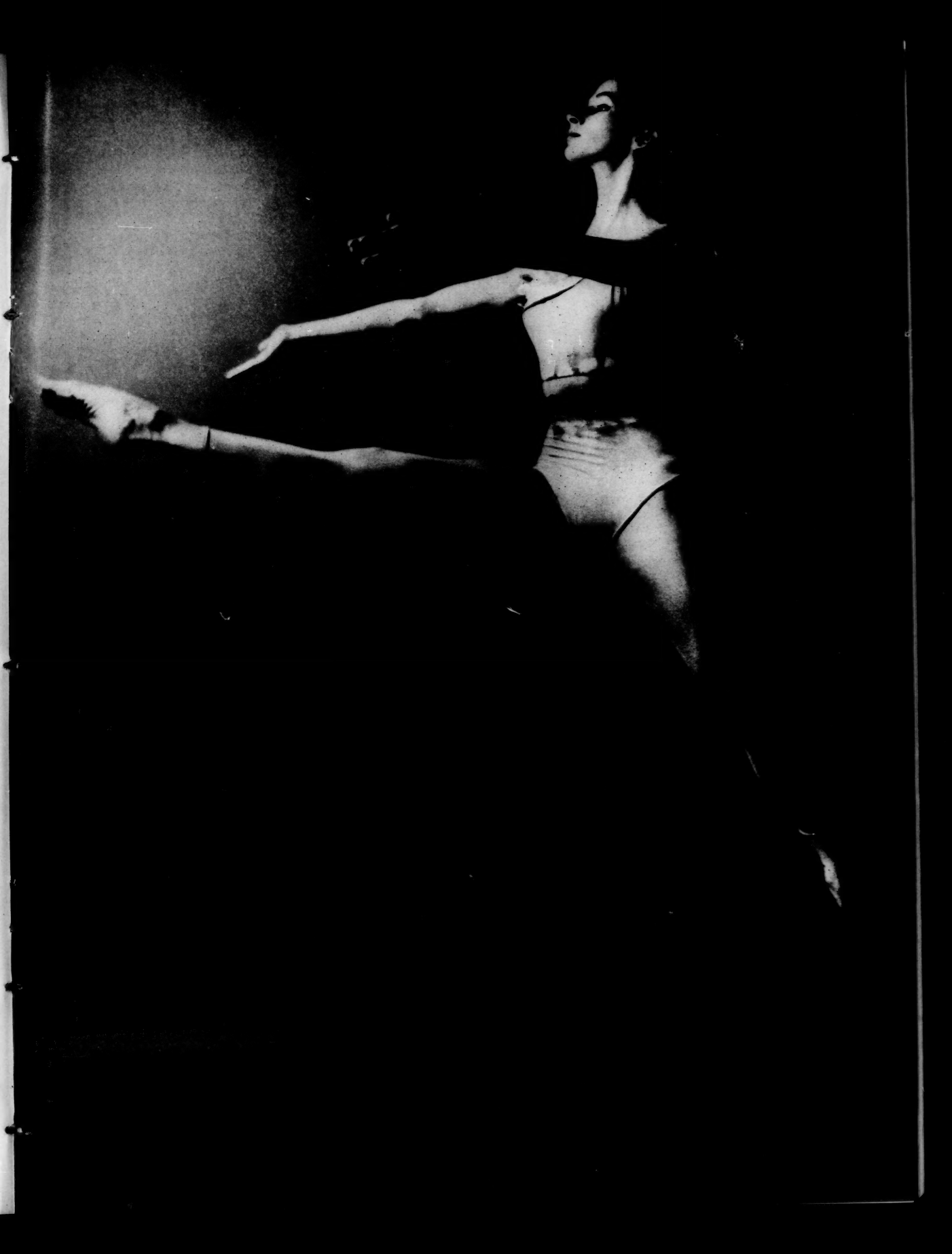
Soon after graduation, Carolyn married and moved to Denver, where she taught dance and drama at a private school. Although she was still interested in a literary career, nothing materialized along these lines, and she soon found herself a member of Jane McLean's Dance Company, then performing in Denver and Wyoming. It was in Denver that Carolyn met Merce Cunningham, a guest teacher at the McLean School. He strongly influenced her to go on with her dancing.

Two years later, in 1952, Carolyn arrived in New York to study with Mr. Cunningham, She also enrolled at Juilliard, where she was required to add ballet to her other dance and music studies. This was a new experience, and she responded most enthusiastically, performing at the end of the semester in Antony Tudor's *Exercise Piece.*

The following spring Carolyn joined Merce Cunningham's Co., appearing for the first time with him in *Suite by Chance* at the University of Illinois' Creative Arts Festival. That summer Mr. Cunningham choreographed a role specially suited to Carolyn's cool, lyric style in *Septet,* which was premiered at Black Mountain College.

Since then, Carolyn has devoted herself to dancing and touring with the Cunningham group (she recently appeared in the premiere of a new Cunningham work called *Springweather and People,* with a score by her husband, Earle Brown) and to appearing on television. She continues with her second love, ballet, under the tutelage of Margaret Craske and Antony Tudor. In recent seasons, Carolyn has danced on the West Coast as well as at the Brooklyn Academy of Music, at Bard and Sarah Lawrence Colleges, and at Jacob's Pillow where, as a child, she spent many a summer watching classes taught by Tedd Shawn.

And now, while Mr. Cunningham is teaching in Mexico at the invitation of the Fine Arts Ministry, Carolyn is in charge of his New York School. New works, more performances, are scheduled for spring and summer.



THE JOYS AND SORROWS OF A BALLROOM CONTEST JUDGE

"Flowers from a contestant?!!"

By DOROTHEA DURYEA OHL

Why would you be asked to act as a judge at a ballroom dance contest? I can think of some possibilities—there may be more.

1. Because as a qualified teacher of many years standing, you are considered an authority on ballroom dancing. This is the best reason.

2. Because you are one-half of a ballroom dance team. This is a good reason, too (although ballroom for exhibition purposes allows movements unacceptable to straight ballroom work—lifts, deliberate foot faults to permit certain desired effects, etc.).

3. You are a professional dancer in another field. Not as good as #1 and 2 since the techniques involved are altogether different, but one good dancer is usually able to recognize another one, even if the mediums are different. Parenthetically, this writer has always felt that some ballet for poise, grace of movement and body control, and some tap for rhythm and ease of movement are a great help to any ballroom dancer.

4. You are connected in some capacity with an establishment where dancing takes place — manager of a large ballroom, director of a social organization, etc. This is good if your years of observation have been just that.

5. You are a musician who plays for ballroom dancing. Here again observation counts, and certainly you would spot mistakes in timing.

6. You are an excellent and experienced amateur ballroom dancer. This is good if you are capable of evaluating the abilities of others.

7. You are a dance enthusiast, a student of ballroom dance and dancers. Good, too, if your studies enable you to recognize the good and the bad.

8. You are a relative of a prominent dancer—teacher or professional.

9. You are available. Emergency measure.

10. You are Ballroom Editor of DANCE Magazine.

With so much interest in ballroom contests, and the number of contests constantly on the increase, it is well to be prepared for anything. We have already briefed you on how to run a dance contest (see Nov. '55 issue). Now, suppose you were called on to act as a judge—what can you expect? Sometimes you'd be surprised.

Ye Ballroom Editor has been judging contests long before she joined DANCE Magazine. The first one that really made a dent on the memory was some 16 or 17 years ago. A motion picture company, in order to publicize a forthcoming musical, sponsored a nationwide series of dance contests, open to professionals as well as amateurs. The finals were to be held in neighborhood theatres; the preliminaries and semi-finals in local dancing schools, under the direction of the neighborhood theatre managers.

John Smith, the manager of a theatre in uptown N.Y.C., called on the owner of the school with the largest studio in that section and asked her if she would permit him to hold the preliminaries and semi-finals on her premises. And would she act as one of the judges and arrange for other teachers to round out the panel, not all of whom should be of that neighborhood?

Jane Doe herself taught ballet and tap and, although she didn't teach it, thoroughly enjoyed an evening of ballroom dancing. She contacted several teachers in the vicinity, and she also called and asked me, as a non-local, to help judge. The date was set.

But what a state of confusion greeted me upon my arrival! Jane Doe naturally assumed that John Smith knew how to run a dance contest—after all—it was under his direction. He, perhaps equally naturally, assumed that a dancing teacher would know how to run a dance contest. Anyhow, they were both wrong.

There were, for instance, some 35 or 40 couples milling around and no one had given a thought as to how the judges were to distinguish one couple from the others.

It is never too easy to keep track of contestants as they move around the room, even when they carry suitable identification. Fortunately, Jane Doe had large pads of blank paper, and crayons which she kept on hand to amuse the little ones waiting for lessons—and with them we evolved number signs to pin to the back of each man's jacket. She also provided

pencil and paper for score sheets, and after that all went merry as a wedding bell, with only one sour note. One of the contestants approached the judges just before the contest started—he was entered in the waltz division—and asked how he should waltz (in other words: Fancy steps? Plain ones? Lots of twirls?). "Waltz to the best of your ability." After the results were announced, and he discovered that he was not among the winners, he was very angry indeed. He launched into a veritable tirade of abuse at the judges, claiming he had been given the wrong advice! Moral: Try to see that the judges are placed beyond the reach of the contestants! Also, as noted in the Nov. '55 article, contestants should definitely be briefed as to what is acceptable and what is not—and well before the starting date.

It is not likely that today one would run into such ignorance of dance contest procedure (and to do John Smith justice, at the semi-finals he had everything well organized, including professional number signs and printed score sheets, etc.), although not too long ago this writer participated in a "whisper and point" judging. That's the kind where the judges sit in a row, and one whispers to the other, "I like the girl in white." "What do you think of that couple by the door?" And so-forth. And then you get up and point to the winning couple. This was a contest limited to the members of a social club, just on for the amusement of the other members and, as they had eliminated all but the best three or four couples in each division at previous meetings, it was an easy job for the judges—although we suffered with the feeling of presenting a most unprofessional appearance.

Even at slickly-run, professional-type contests unexpected developments will arise. One that has remained in my memory is where a three-way tie for third place occurred in one of the semi-finals. Presumably such a thought never crossed the minds of the contest officials. After a hasty conference, officials hurried to each judge—seated beyond communication distance from one another—and directed us to rate them in 1, 2, 3 order. So I carefully wrote, "1—No. 38" (the number of my first choice); "2—No. 26" (my second choice), and "3—No. 15" (the third choice). Of the three couples competing, one was outstanding due to the man's excellence, since all three girls were about equal. Much to my surprise, they did not come in first. Most of the other judges were known to me, if not personally then by reputation, and I had a high regard for their professional competence. I could not understand the result. In fact it bothered me so much that I couldn't refrain from commenting on it when the judges and officials had all gathered together at the close of the contest. I discovered that the official who communicated the order to me was supposed to have told me not only to rate the contestants in 1, 2, 3 order but—to indicate my choice by giving 3 points to the first choice, 2 to the second, and 1 to the third!

It has been long this writer's opinion that the identity of the judges should not be made known in advance. Perhaps some such arrangement as prevails in the realms of the prizefight might be worked out. The procedure is approximately this: A panel of judges is appointed. More than will be necessary for a specified night are directed to hold themselves in readiness for that date. At the last possible moment, those who are to serve are notified. I was in agreement with this procedure long before the memorable incident that follows. This was another of those contests which evoke considerable publicity in local papers. This time, in addition to the descriptive squibs about the various judges, telling of their backgrounds and qualifications, the article contained a photograph of each one with name and address.

On that never-to-be-forgotten occasion the judges were seated with the officials for the last minute review of the evening's procedures. Suddenly, a bell-boy approached, calling, "Package for Miss Duryea, package for Miss Duryea." Everyone looked up, including Miss Duryea. Someone indicated for whom the package was intended and I accepted what was obviously a florist's box. With everyone's eyes upon me, I took out a beautiful corsage. Amid the ensuing chorus of "oohs" and "ahs," I picked up the accompanying card. It all happened so unexpectedly that I had no time for speculation. If I had thought about it at all, I guess I assumed by husband was responsible. But, the card read "Jane and John." "Jane and John," I exclaimed, "I don't know any Jane and John." I was really puzzled. I thought it was a mistake. "Oh, but I do," someone around the table spoke up, "they are contestants." "Omigosh!" It was really jolted out of me. "For heaven's sake, don't tell me. I don't want to know who they are." I was in such a welter of embarrassment that I was literally incapable of thought. "Well," I said, "the flowers are beautiful, anyway. They shouldn't suffer just because the wrong people sent them." And I pinned them on. The consciousness of rectitude is a great help to one's morale in times of stress; and I know that none of the contestants was known to me. I could not convince myself, however, that everyone also around that table was equally sure of me. Seldom have I had a more uncomfortable evening. (To this day I don't care very much for gardenias.) Some mix-up must have occurred, as I am sure the presentation was not intended to take place in so public a manner, but I never made any inquiries.

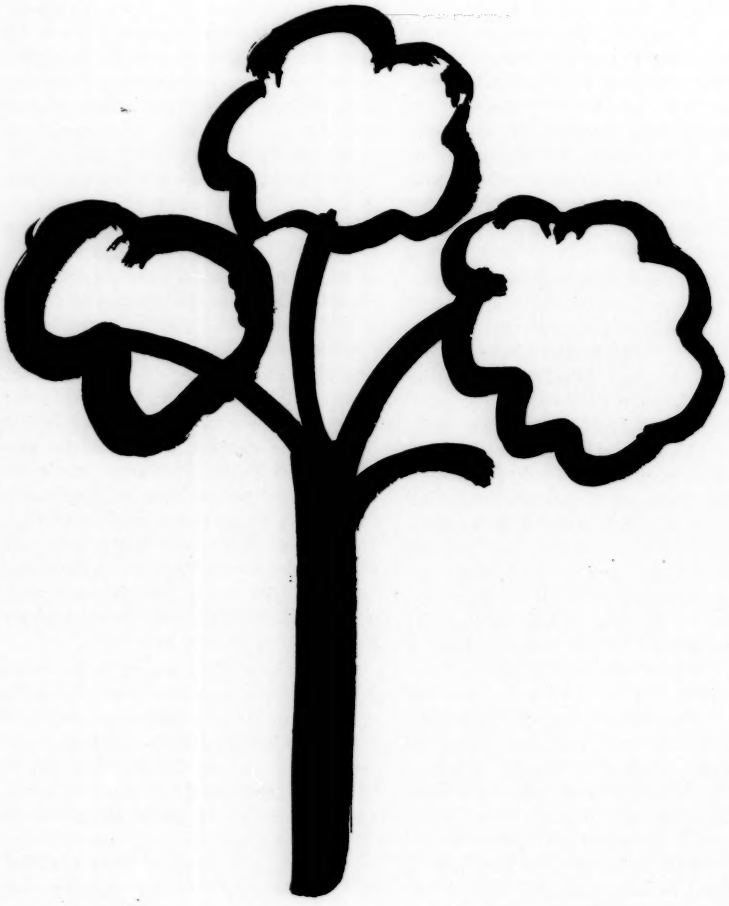
As Shakespeare put it: "The evil that men do lives after them; the good is oft interred with their bones." So I think the distressing experiences leave more lasting impressions than the pleasant ones—but there have been pleasant ones, too. In fact, one of the very nicest compliments I ever received came from a former Harvest Moon Ball winner. We were introduced at a social gathering where neither one of us would have been except for our association with the Harvest Moon Ball. He knew me only as a former judge, as I had served as a preminary and semi-final judge for that contest for five or six years. Circumstances placed the young man in such a position that it would have been rather pointed had he not asked me to dance. Courtesy triumphed and we ventured out on the dance floor. He proceeded with the utmost caution at first—rather as you and I, dear teachers, would maneuver a beginner who was doing pretty well after a couple of lessons. Almost imperceptibly he began to move more easily, to dance instead of just going through the motions, and after the successful completion of a rather exotic bit of footwork, his enthusiasm overflowed. "You don't dance like a teacher at all!" The genuine feeling and hearty good-will with which he expressed his pleasure has remained with me to this day—although it proved he didn't know too much about teachers.

So go ahead, dear reader, avail yourself of every opportunity that may come your way to act as a dance contest judge. To be an official part of a thrilling, colorful event, to watch the fine dancing, to hear the good music, to see the pretty girls in their lovely gowns and the well-set-up young men in their smart attire, to feel that your abilities have qualified you to do your bit for dancing and dancers—these are your reward. And they are enough. *THE END*

A SUMMER CAMP DANCE PROGRAM

BY SARAH BARTELL

"Every summer camper should be involved in some aspect of dance," says the author.



Each summer nearly 3 million children are enrolled in summer camps. Their parents send them away to be in the fresh air and to catch up on their swimming and outdoor activities.

Away from home responsibilities and schoolwork, the children have ample opportunity to concentrate on social and recreational interests and especially on the creative arts. And since nearly all children love to dance, a summer camp offers an excellent occasion for them to do so.

For many campers it may be the first contact with dance as an organized activity. For some it becomes the highlight of the season. And through the interest of the youngsters themselves, the parents can be made aware that dance is important to the child's growth and development.

Children coming to camp are rarely from one community or background. Their interests, too, lie in different directions. And their training in any particular activity varies greatly within the same age level. The dance counselor is confronted with children of both sexes, ranging in age from eight to fifteen; some with special interests as their reason for enrollment in a particular camp, others with interests of a general nature. A few may have fairly extensive training in ballet, modern or folk and square dancing. Some have limited experience. Others have none at all.

The dance director's goal should be the involvement of every camper in some aspect of the dance program. This is attainable only through careful preparation. And while handling children of many different levels and forms of dance experience has its problems, it also has its compensations in that it provides unlimited resources for creating interesting and varied programs.

The counselor who is a specialist in

one kind of dance should not impose that form indiscriminately on all the campers. This will only limit interest and may set up a special activity for some children, rather than stimulating a camp-wide program. The best approach is to utilize as many as possible of all the different training backgrounds that present themselves in any given situation. With a little imagination, the teacher can use a ballet-trained child in a modern dance production, or vice versa. Or the use of folk material in a dramatic context can offer a large area for participation. It is not expected that the dance counselor know every dance form herself.

For a dance teacher, the camp presents the added excitement of a workshop situation. During winter teaching, it is rare to be linked with drama, music and crafts specialists whose facilities and talents are available for joint projects. But in a camp, if you present a positive plan, you will easily be able to involve these people and even the group counselors. And it certainly helps to know that the crafts specialist can be counted on for costumes and scenery; the dramatics person for scripts; the music counselor for arrangements and accompaniments.

Pre-camp Planning

In order to avoid many heartaches and be as well prepared as possible, it is advisable to arrange a pre-camp discussion with the director. Ask him specific questions like: "What are the camp's physical facilities for day-to-day work and for performances?" "Are a piano and percussion instruments available?" "Is there a record player with records?" "Is there a list of the records?" "What costume materials does the camp provide?" "What personnel will be available to work with me particularly?" "What is the background and experience of the accompa-

(continued on page 75)

"No use to attempt to camouflage the word 'dance' for the boys—they'll accept it once it's presented to them as something that requires skill and intelligence."

"Folk dancing can be used for lively and colorful presentations—the children love it."

DANCE TO TAPE

BY JAC HOLZMAN

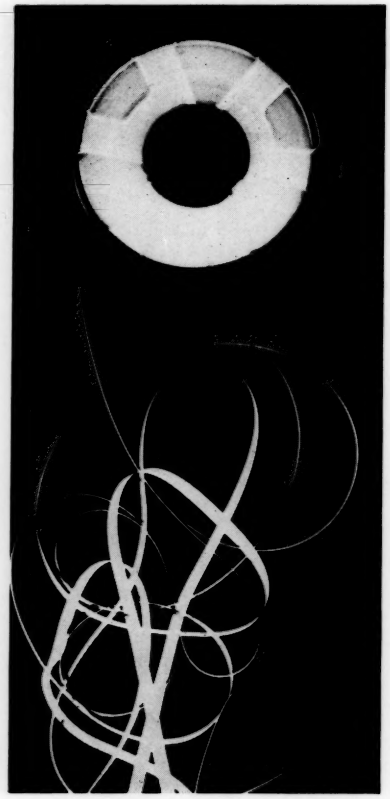
We live in a machine-conscious age where technical jargon and intricate mechanisms are natural and necessary. We look to machines for their efficiency, usefulness and the extra time they allow us for other things.

The contemporary dance teacher has at her disposal an aid which can give her freedom and benefit — the tape recorder. The tape recorder has become a valuable tool in almost every art and industry. It is the most flexible recording and reproducing medium known and is virtually without peer. Unfortunately, it looks imposing and complicated, which it is to some extent, although once mastered its operation is relatively simple.

In order to operate a tape recorder, you do not need any special scientific knowledge nor do you have to be mechanically inclined. Once the fundamental principles have been grasped, it is almost as easy to operate as a phonograph.

Many dance teachers use records, which often become scratched and marred in the studio. Tape, on the other hand, neatly spun on reels, is subject to less wear and tear, and lasts indefinitely. The teacher can buy music already on tape (pre-recorded) or she can copy (dubb) music on to tape from records. This will enable her, in the case of relatively expensive or classical recordings, to copy the record and use it over and over again, and to have the same tempo preserved in the studio and for a performance. Rare and currently unavailable recordings may be taped and played without fear of damaging the valuable original.

Some dance teachers use an accompanist for classes and rehearsals, and then use records for the recital. The switch from live accompaniment (or piano transcription) to a full-bodied orchestral recording is often drastic. The tempo and rhythm of the piece may be altered, confusing the students who have depended on the music they originally heard. Tape alleviates this problem. Either the studio accompanist can be recorded (heeding union regulations in this matter) or a record can be put on tape and used in the studio and again backstage.



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What exactly is a tape recorder? It consists of a mechanism which drives a tape over a recording head and/or playback head, and an electronic assembly which make the recording and playback heads work. A tape is a very long thin piece of flat, plastic ribbon with microscopic bits of iron (ferrous) compound covering one of its two sides. This corresponds to the emulsion side of film. This "emulsion" side or iron particles can be magnetized in much the same way that a piece of iron can be magnetized. The microphone feeds the electronic unit of the tape recorder, and it in turn feeds the recording head which acts like an electromagnet on the tape. The electromagnet arranges the minute magnetizable particles on the tape in accordance with what the microphone hears.

Music can be "dubbed" on to tape (1) by recording it off the air using your own radio (the directions which come with a tape recorder usually explain how you can do this easily and often provide the set of connectors necessary); (2) by purchasing pre-recorded tapes. There are presently at least-thirty-five companies that have recorded all types of musical selections. A complete catalog of all the music available on tape may be obtained from The Harrison Catalog of Recorded Tapes, 247 Madison Avenue, New York

(continued on page 64)

Second in a series of YOUNG DANCER "STORIES OF THE BALLET" by REGINA WOODY, illustrated by ARLINE THOMSON

PETER *and the* WOLF

Story *Sergei Prokofiev*
Music *Sergei Prokofiev*
Choreography *Adolph Bolm*

If you had gone to the first performance of *Peter and the Wolf* in Moscow in 1936 you would not have seen a ballet at all. Instead you would have listened to a piece of orchestral music and been told a story in which each character, animal or person, was represented by an instrument in the orchestra and by a theme all his own.

The flute sang gaily as the Bird

The oboe quacked hoarsely for the Duck

The bassoon was Grandfather's deep bass voice

The horns blew a warning when the Wolf appeared

The stringed instruments sang joyous liquid tones for Peter was youth itself.

Each character's special theme appeared, disappeared, and intermingled as the orchestra played, identifying itself every so often, and joyously explaining the action of the story.

It was in 1940 that Ballet Theatre realized the possibilities of having its dancers perform the story for children.

(over)

Adolph Bolm was chosen to choreograph the ballet. Now the young audience would be able to identify the musical themes by sight as well as by sound.

The story teller, or narrator, continued to introduce the animals and people. Only now, one by one, they pop up politely from their hiding places behind a screen to be identified by their own instrument and their own theme music.

Peter (a shower of string notes) is a venturesome boy. His best friend is the Bird (the flute). The story begins with Peter opening the gate outside his house, early one morning and going into the meadow. He says good morning to the Bird. Gaily the bird trills a greeting. Just as Peter opens the gate the Duck (the oboe) waddles in having decided to go for a swim. Bird and Duck argue orchestrally (flute and oboe), as well as by gesture on the respective merits of flying and swimming. Just then Peter sees the Cat (the clarinet) stalking the Bird who is so busy arguing that he does not see him. Peter shouts a warning and the Bird flies up into the tree. The Duck scolds the Cat who paces slowly at the foot of the tree debating whether it is worth while to try and climb it. After all, the Bird can fly and the Cat can't!

Bassoons boom and Peter's Grandfather arrives. He scolds Peter for leaving the gate open and warns of the danger of wolves. Over Peter's protests (the music stages a protest too) he takes him home.

It is lucky he does, for the horns in the orchestra warn that the Wolf is on his way. The Cat streaks up the tree and settles at some distance from the Bird. Though the Duck ruffles his feathers and squawks madly the Wolf gobbles him up. But what is one small Duck to a Wolf? He is still very hungry. The Wolf eyes the Bird and the Cat but is unable to figure out how to reach them.

In the meantime, Peter has dashed out to help his friends. Seeing their predicament he runs for a rope. Walking along the top of the wall he manages to climb up into the tree. He tells the Bird to fly down and distract the Wolf's attention. "Tease him, but don't let him eat you up," Peter warns. There is a really exciting musical hubub now as strings, horns, and flutes convey the struggle.

With the Wolf's attention diverted, Peter makes a noose and lets it down catching the Wolf by the tail. Slowly, very slowly the bad, bad Wolf is drawn into the air, writhing helplessly. The horns are going full tilt in the orchestra as he attempts to free himself.

At this very moment several Hunters appear. They have been stalking the Wolf and are truly surprised to find that Peter has caught him alive . . . with, of course, the assistance of the Bird.

Peter decides that the Wolf shall be given to the zoo. The Hunters tie the Wolf up. A procession is formed and away they go. Grandfather mutters gloomily about "what might have happened" as adults always do. The Cat agrees with him that Peter has been foolhardy, but the Bird sings happily telling the world how clever he and Peter were to catch the big, bad Wolf. If you listen carefully you can hear the duck quacking away in a rather smothered fashion. That is because he is inside the wolf!

Just for the fun of it, the story teller comes back and all the animals and people pop up again from behind the screen as their own musical themes are played. You will love the ballet of *Peter and the Wolf* and you may even learn quite a lot about the instruments which make up an orchestra without half trying, thus accomplishing exactly what Sergei Prokofiev planned . . . to introduce you to the various instruments which make up an orchestra through a charming story and enjoyable musical performance.

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THE CREATIVE EFFORT

By PAUL DRAPER

The title is not a subject to be encompassed in a single article nor in a book of articles, for that matter. I can outline some of the essentials as they are related to dancers in general, and to tap dancers in particular. More than that would be difficult, no matter how much space and time one had. The creative effort has secrets which the most diligent investigator cannot hope to penetrate.

Space and time are the mediums through which a dancer expresses and communicates his work. He makes an important shape of space and he makes it in relation to measured intervals of time. People in an audience react to these punctuations in the shape of space and the flow of time. When what they see and hear makes a valid contact with their experience, they are moved in some way; if they are moved to a heightened appreciation of being alive they call the mover a great artist—if not, not.

I will not try to define art or a great artist. This is an article about the effort necessary to create a dance. Using his capacity to interrupt space and time, a dancer must first of all wish to communicate something. The word "create" carries the implication of "different." It signifies a conscious effort to make clear a unique experience. For instance, the combination *glissade assemblé* has probably been done more often than any other. If it is chosen as the best way of explaining a certain thing a dancer wants to explain, done to a specifically selected phrase of music, and with a desired aim in the doing, it *can* be as unlike all the other *glissades assemblés* ever done as a wholly different step might be.

The most important thing, granted space-time interrupting ability, is the desire to communicate clearly those differences which you know from your own experience. Note that I do not use the word "express." Self-expression has been the building stone of many a successful or disastrous career. It has, however, never taken the place of a creative effort, and it has never by itself produced an artist. Audiences can easily be fascinated by someone's self-expressive performance. They are moved only when the performance expresses some part of themselves, as well, when communication has been achieved in such fashion as to make them more aware and understanding of their own hopes and fears and loves.

These factors are necessary to all creative efforts and all artists. They presuppose an alert, intelligent observation of living and a desire to share with someone else what you have observed. The dancer is in a peculiarly fortunate position as a creator, for he has at his service the art of music, decor and costume, as well as dance. He has the responsibility of selection, and to do this well he must

(continued on page 52)

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(continued from page 51)

become as familiar as possible with all sorts of music and painting and store them against the time they will be needed to help explain that "unique experience" I have mentioned. Then he must, of course, keep his technical tools in excellent shape. A dance itself, to be a creative effort, isn't composed of just dance steps—it is composed of dance steps with a certain conscious intent. And here we arrive at the practical substance of this article.

Having learned how to do slaps, pull-backs and wings (I hope), you must now think of them not just as steps to be done always in a certain prescribed manner. That, indeed, is necessary for learning how to do them, but would be death to a creative effort. You must now learn to imbue them with many sorts of values in order to use them in your own dances.

Let's begin with some of the simplest steps—slaps, for instance. Slaps done to 4/4 music have a somewhat different character than slaps done to 3/4. Slaps done to Bach are different from slaps done to a rock-and-roll beat, not only in the carriage of the body and arms, but in the very sound they make. The problem now is to begin practicing all your steps with aim at those subtle changes that can make them express your meaning. Start without music and do some romantic slaps, some gay slaps, some sad ones, satirical ones. Do some slaps that will mean how annoyed you were when the bus driver didn't stop or how moved you were when you first became aware of the last movement of the Brahms First, or whatever your favorite symphony is.

Now take other steps. *Pirouettes* can be fierce or gentle, wings can be relaxed and langorous or sharp and vicious. A waltz-clog can be used for an endless variety of expression. Try doing all your steps so they have a flavor of a certain thought or feeling that you wish to express. Sardonic slaps, insinuating shuffles, proud wings and determined cramp rolls are all possible and valuable.

Vary the sound and emphasis of familiar rhythms. Something as simple as step, step, step, step-step (1, 2, 3, 4 and) becomes quite different when done off the beat (and, and, and, and a). Begin a waltz clog on the forward brush of the shuffle, making the sound coincide with the down beat of 3/4 music. The result will be another sort of feeling altogether then the usual step, shuffle,

step step (1 and 2 and 3). Do a series of wings; slap right (and 1), brush left, scrape right (and 2), brush right in, land on ball of right, bring down left leg onto ball of left (and 3), hold 4 and repeat to the other side. Do this without music. Now for the first series finish each wing in a *sous sous* position with arms overhead in fifth. Raise as high as possible on your toes and don't *plié* until you begin your next step. Lower the arms as you begin each step and raise them as you start the wing. Now do a second series of wings and finish each wing in a fairly deep *plié* on your toes and with your arms extended straight to the side. You should find a great change in the character and sound of the step. Now select music that you think fits the mood of the first wings and then of the second wings.

This is a very condensed example of what you can and should do with all sorts of combinations. When you have rung the changes on some hundreds of steps and thousands of your feelings, moods and thoughts, you are ready to make a creative effort, a dance of your own. This is the difficult part. It means first understanding clearly what it is you want to communicate—the girl next door getting bad marks at school, feeling proud to be human, or perhaps a satirical comment on the same. Then, from your newfound wealth of ways of doing steps, choose those that lend themselves in space and time to your selected subject. Next you must discover music that suits. Compromises will have to be made, short of having your own personal composer, which few dancers can afford. Making it is part of the creative effort. This done, you must fit the steps together into a single unit with a beginning and an end, never losing sight of the main objective, which is to communicate your unique experience by means of your imprint on space and time.

It sounds complex and it is. It sounds difficult and it is. It is also the most rewarding experience a dancer can have (except, of course, being well paid for it).

Very little of this can happen if you allow yourself to be sated with routines that have been made up for mass consumption. A good deal of it can happen without being a great artist or even a great dancer. All of it can happen by doing it. Whether what you compose is good or bad is not important. Your own development is. Making a creative effort is the best development in the world.

THE END

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The Gombey Dancers

(continued from page 33)

ings the showers of coins and applause of the spectators. The giant leader, remembering the tradition of his people, that the Gombey must perform tirelessly from sun-up to moon-set, cracked his whip! To the insistent beat of the drums, the colorful procession danced away to perform for others.

The next evening I saw a group of these dancers perform indoors at Harmony Hall while proprietor Bill Tumbridge pointed out to me features of much interest in this indigenously Bermudian dance. I am further indebted to Lancelot Hayward, famed Bermuda painist, for added authentic history of the Gombey.

The word "Gombey" is controversial. The theory that it originally signified a crude drum made of a small keg, the ends covered with goatskin, the sound of which identified a particular tribe living in the African Congo, is widely accepted. It was the custom of the early Bermudian colonists to grant a three-day Yuletide holiday for the slaves—whose pagan rituals, emanating from the African jungle, became an integral part of the Christmas celebrations. The Negroes, in turn, watching the Mummers entertain with Biblical stories in song and mime, imitated their performances, adding their African chants and dances.

When, a half century ago, laborers were imported from the West Indies, mostly from the Leeward Islands of Saba, Antigua and St. Kitts, to build Bermuda's docks, an added element was made to this fascinating combination, for the influence of Voodoo in Gombey dances cannot be discounted.

Colonial Christian teachings are certainly responsible for the original form—which was Bible stories danced and chanted. The emphasis on foot and leg movements characteristic of West Africa's Gold Coast, and the pirouettes and splits of the Gombeys help distinguish them from other dances of the West Indies. No women are allowed in Gombey dances, yet another difference from West Indies dances. (There is little in common with Nassau's Christmas festival of "Johnny Canoe," for instance, which I saw a year ago, with its shuffling improvised street dances, in which the entire native population is invited to participate, although it should be noted the term "goombay" is still used there to denote Calypso rhythms.)

Also of interest is the latest local theory,

and that is that there is an influence of the West Indies military in these dances. The authentic Gombey drums are played with sticks, not fingers, and the fife is used as a melodic instrument. Perhaps the most conclusive evidence for this idea is the use of British, French and Spanish cadences. The deviation in Gombey drumming on the snares is the forceful use accent on the last half of the second beat (see illus.). The use of the whistle is yet another indication of this influence, the probable adaption of the drum major's role in the military band.

The Hayward family clearly remembers the original dress of the Gombey as being of burlap bags. They remember a man who raised peacocks for the express purpose of supplying feathers for the headdresses of the Gombeys. And they remember Gombeys who first danced on stilts with, incredible as it may sound, their feet secured by thongs, but with no underarm bracing!

Rehearsals were held daily from September to Christmas for the three festivals: Boxing Day, New Year's Day, and Easter, usually on moonlit nights. Beginning with a two-hour rehearsal, the practice time increased as stamina developed, to fit the performers for the gruelling 14 hours of non-stop dancing required along the festival route from Hamilton to St. George's (Bermuda's original capitol) around Harrington Sound and back to Pembroke. The lash of the leader's whip had a two-fold purpose—a forceful reminder to keep the dancers in motion and to prevent any intruding spectator from attempting to join the carefully chosen performers. Some Bermudians remember with terror that the captain was long ago dressed as a fearsome Red Devil, whip in hand, making full use of his satanic authority!

They tell of performers who worked themselves into hypnotic states. Robert Hayward tells of one Gombey who danced up the side of a high wall in the Smith Hall district, and of another who threw a hatchet 45 feet into the air, catching it in the midst of an incredibly high leap and descending to earth with his legs folded under him. Next day neither dancer had the faintest recollection of executing either of these feats.

Bermuda's folklore is gradually dying out. But as the loud cries of the gesticulating Gombey leader rend the air with "Oh loya—Oh loya," "Humbrestehum" or "Lady boysa boom-hoom," the visitor becomes sharply aware of the exotic history of this lovely mid-Atlantic island. *The End*

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ANSWERS to the Guide for Ballet Teachers' Examination

In July, 1954, DANCE Magazine published the "Guide for Ballet Teachers' Examination."* Created by the National Council of Dance Teacher Organizations, it represented a first attempt at indicating national standards for ballet teachers. The interest with which it continues to be received throughout the country, is unexpected proof of the enormous desire and intention of dance teachers to test and better themselves.

With full knowledge that dancing cannot be learned from print, and equal awareness that most of the questions of the examination defy specific black and white answers — many need to be discussed or demonstrated — we nevertheless asked the National Council if they would prepare, for publication, answers to the questions. The response of the membership was mixed. Some felt that "one does not give answers to an examination", others objected that in this way "anybody could teach".

But after careful consideration, there was a change of mind and a definite agreement. The Council decided that the move was much more positive than negative. They felt that by offering answers, even incomplete, they might help stimulate interested teachers, and lead them to think, correct and study. Since this is one of the important reasons for the existence of the Council, they proceeded to prepare the material presented below.

Lydia Joel, Editor

** Available in reprint, see p. 81.*

SOURCE MATERIAL

Fundamentals of the Classic Dance (Russian Ballet Technique) by Agrippina Vaganova: Kamin Publishers, N. Y., N. Y.
The Classic Ballet by Kirstein, Stuart and Dyer: Alfred A. Knopf, N. Y., N. Y.
Technical Manual and Dictionary of Classical Ballet by Gail Grant: Kamin Publishers, N. Y., N. Y.

Beginning Ballet by Celia Sparger (a): Pitman Publishers, N. Y., N. Y.
Anatomy and Ballet by Celia Sparger (b): A. & C. Black Ltd., London.

A Manual of the Theory and Practice of Classical Theatrical Dancing by Beaumont and Idzikowsky: Beaumont Publisher.
Do's and Don'ts of Basic Ballet Barre by Thalia Mara: DANCE Magazine (Published too late for specific reference, but approved and recommended, especially for photographic illustrations of correct and incorrect positions.)

I. *Technique*

A. Vaganova: Ch. 1, Positions of the Feet; Stuart: Plate 4, pp. 26, 32, 33; Beaumont and Idzikowski: pp. 21, 22; Sparger (a). references throughout (the turn-out only to the point that correct body and foot placement may be maintained).

B. Grant: pp. 19-23; Stuart: p. 79; see also *Port de Bras:* Beaumont: pp. 25-28; Vaganova: p. 36.

C. Vaganova: p. 50; Stuart: pp. 106-109; Grant: pp. 3-6; Beaumont: p. 31.

D. Vaganova: pp. 14-16, 48, 52; Stuart: pp. 82-87; Beaumont: p. 32 and illus. 41-48; Grant: pp. 35, 36.

E. All of the books cited.

F. Sparger (a): Chapter on *pliés* and related references; Stuart: pp. 34-37; Vaganova: p. 11; Beaumont: pp. 38-44; Grant: p. 64.

G. 1. *Glissade:* travel; may be used in turn

2. *Bouréé:* Travel

3. *Assemblé:* beat may be employed; may travel; may be used in turn
4. *Pas de Chat:* travel
5. *Ballonne:* beat
6. *Saut de basque:* turn
7. *Brisé:* beat; may travel
8. *Sissone:* travel
9. *Entrechat:* beat
10. *Chainé* or *deboulé:* turn

H. Description of all these turns may be found in the various source books, under chapter on turns.

II. *Teaching Procedure and Practice*

A. *Barre; Port de Bras;* Center Practice consisting of *Adagio, Allegro, Tours (Pirouettes* and Diagonal); Jumps.

B. Answered according to examiner's request.

C. For instance: Turn-out (Read Sparger (a); Stuart, p. 26.) Careful and correct body placement during *barre;* use of *rond de jambe;* take care constantly that the turn-out comes from the hip during all *barre* exercises, even the earliest and simplest; not permitting the feet to roll over and force the *demi-plié,* etc., etc.

D. I.e.: Roll-over; seat out; sway back; rounded back; failure to stretch the toe or the instep; failure to lift the rib-case; failure to keep the shoulders down; lack of *plié,* etc.

E. This would involve a discussion of the different types of anatomic construction and their relation to the exercises involved. I.e.: The flat-footed girl should be content with a very small *demi-plié,* but with pulled up arches; the girl with a naturally hollow back must work harder to pull her seat under than the girl with a naturally straight back; the very physically relaxed type must cultivate more quality of strength and pull up, while the strong, tight type must work particularly hard on acquiring more stretch and the quality of softness, etc.

F. Enough slowness and consequent care in execution of exercises so that the proper movement is acquired, but with constant variation or arrangements and sequences so that the pupil does not permit mental laziness or boredom to take over. On some exercises, the emphasis must be for perfection of movement, which attitude will carry over to other exercises which have for their main purpose the stimulation of the mind. Ultimately, these can both be expected to happen at once, but good teaching necessitates at some time sacrifice of one for the other.

G. and H. No answer can be supplied to this one, except by the candidate.

I. *Sur les pointes*

1. Not before 10 years — and with several years of pre-ballet and *at least* two years of ballet.

2. See Stuart: pp. 233-241; Vaganova: pp. 102-108.

3. Proper placement of the body: strong back legs; lifted rib case; full extension of legs and back; strong feet with suitable anatomical construction; balance; familiarity with all basic ballet movements; control.

4. Show with the fingers the slight extra length which must be at the back of the shoe when the foot is on *pointe* so that the shoe will not be too short when used flat.

III. *Music and Simple Choreography*

A. Sources: (1) The International Cyclopedia of Music and Musicians, ed. by Oscar Thomspson. Dodd, Mead & Co., N. Y., N. Y.; (2) The Oxford Companion to Music, by Percy A. Scholes, Oxford Univ. Press. N. Y., N. Y.

B. No answer possible on paper since this combination should come from the examinee.

IV. This again calls for exposition by the examinee—there are no cut and dried answers.

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DO'S AND DON'TS OF BASIC CENTER PRACTICE IN BALLET

PART FOUR: THE ARABESQUES

The *arabesque* is one of the major basic poses of the ballet. Among the ancient Moors and Greeks *arabesque* was a name given to an ornament of fantastic and geometric design. Ballet, itself, is based upon geometric principles and all of its poses are geometric in design. The name *arabesque* has been applied to certain ballet poses which ornament the dance to express their grace of line and charm.

Indeed, the technique of ballet is most scientific; it is not a haphazard thing nor a hodge-podge of exercises thrown together. One of the principal founders of our academic system, the man who laid down the principles of the Italian school, Carlo Blasis, was a student of geometry and anatomy and knew well the physical laws pertaining to gravity and balance.

The early geniuses of ballet who devised its fundamentals, positions and exercises were all educated people who understood the effects upon the human body of the exercises which they devised.

This has been proven during the past hundred odd years since ballet technique, as we know it today, has been in use. There is no form of exercise either in physical culture or in any other field which molds the body so beautifully as the exercises of ballet.

To me, one of the most inspiring things about teaching this art is to behold the wonderful changes which come over the body as the student progresses. To see the beautiful, symmetrical, strong, yet fluid lines which the body develops is a never-ending source of satisfaction and pleasure. These lines show to more advantage in an *arabesque* than in any other pose. For here is perfectly balanced line and form of design.

An infinite number of variations are possible in the basic *arabesque* pose. By varying the arm positions, or the direction of the body, or the turn of the head, or the height of an arm or of the raised leg, a totally different aspect is achieved.

The *arabesque* may be done with the supporting knee perfectly straight or in a *demi-plié* position, but the raised leg must be stretched with its knee straight.

Differences of opinion exist between the French, Italian and Russian schools both as to the number of basic *arabesque* positions and as to the position of the spine in taking an *arabesque*. The French school gives two basic *arabesque* positions, the Russian four, and the Cecchetti or Italian five. Actually this is of small importance because the number by which any pose is called is never of importance except as a teaching devise. I, personally, use the Cecchetti five *arabesques*, as I believe these are the most basically different, one from the other, and once learned permit every kind of variation.

As to the position of the spine in the basic *arabesque*—this varies in the different schools from a perpendicular position with the raised leg extended at 90 degrees, to a slightly forward position of the upper body (the back remaining well arched). Again, as wherever there exists a difference of opinion between the three schools concerning points of technique, the question becomes one of taste and also of the individual dancer's body. For, while the principles of technique are general and certainly apply to all, each dancer's individual body must be considered. The length of the torso, legs and arms play an important part in line poses and the teacher and student must both work from this standpoint.

One of the dangers of the *arabesque* is that it can easily become acrobatic-looking and lose the aesthetic quality of line which is so indispensable to good ballet. While limberness and looseness of limb is necessary to the dancer in order to give ease to movements, the height of the leg in an *arabesque*, an *attitude*, or a *développé* is neither the only nor the most important thing. In any line pose it is the harmonious relationship of the various members of the body to each other which is important—and here we are, back again to the extreme importance of correct basic training in body placement and basic *barre* exercises!

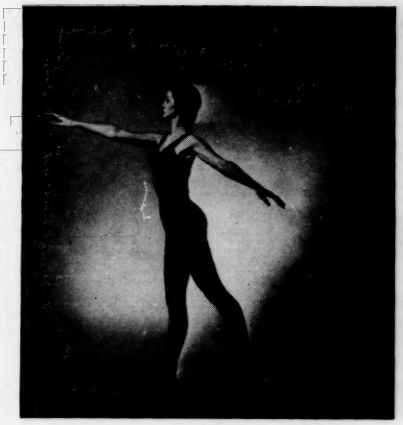
A dancer with a very flexible back sometimes has difficulty in achieving a

BY THALIA MARA

PHOTOS BY WALTER E. OWEN

true balletic *arabesque*, for this very flexibility can cause the pose to look acrobatic. Acrobatic limberness is quite different from balletic limberness, for the ballet dancer's back must be as strong as steel while sufficiently flexible to permit easy movement. The acrobat, on the other hand, strives only for flexibility.

Our model in the following Do's and Dont's is Delores Lorenz, a student of the School of Ballet Repertory.



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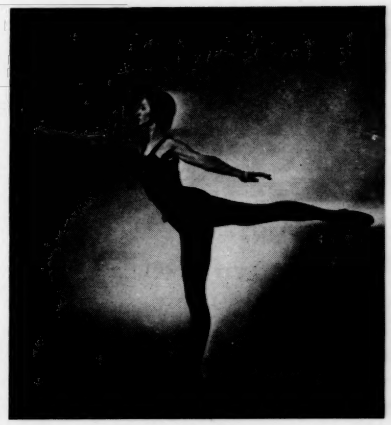

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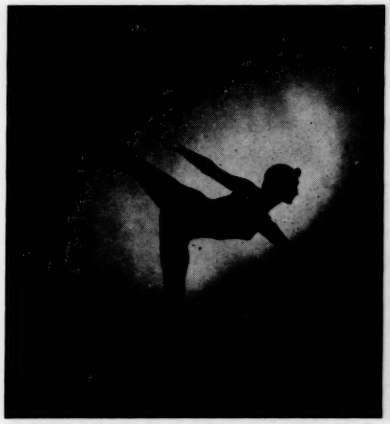

3.

DO'S

1. First **arabesque à terre.** This is the most basic of the **arabesques.**

   In first **arabesque** the arm extended forward is the opposite to the leg extended back. The other arm is taken back as far as the shoulder permits without strain. The Russian school, according to Vaganova, calls for this arm to be extended to the 2nd position rather than back but, in my opinion, this is not as beautiful a line.

   The palms face directly downward and the fingers should be extended giving the hand and arm a lively look rather than a droopy one.
2. First **arabesque.** For ease of appearance and length of line I prefer the **arabesque** taken with the body slightly forward rather than perpendicular. As the leg is raised the body is allowed to bend forward. Actually, this is really merely a transference of weight so that the weight of the body is not allowed to fall back into the supporting heel but is well-balanced forward over the toes. The bend takes place at the juncture of the thigh and hip and not in the torso itself. The back must ever remain well-arched, the muscles held strongly in the spine and at the waist.

   In raising the leg, the shoulders must not be permitted to show any strain and the head must be held erect and poised. The eyes should look directly out over the top of the forward extended hand. Note the pleasing symmetry of line when the extended arm in back parallels the leg. It should never be permitted to drop or to be strained.
3. First **arabesque penché.** Here the body has been permitted to bend further forward. The bend still takes place at the junction of thigh and hip. It is important that the leg be raised correspondingly high so that the clean sweep of line still extends from toe tips to finger tips. The back remains well arched, muscles still strongly held. *(continued on page 60)*

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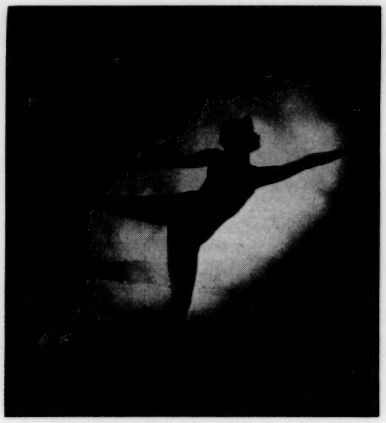
Do's and Don'ts

(continued from page 59)



4. First **arabesque croisé.** The pose assumes a different aspect when the body is posed on the downstage leg rather than the upstage one. For a difference in quality the shoulders are turned slightly to permit the audience a fuller view of the back and the head is inclined toward the audience.

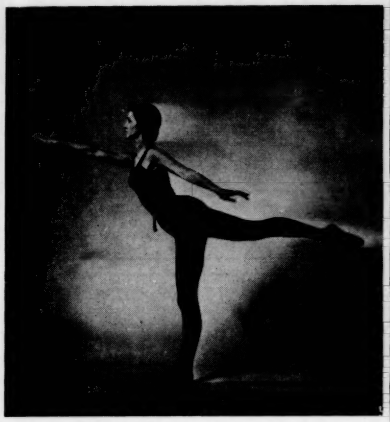
DON'TS

5. Here is what happens when the back is not held securely arched as the leg is raised. The rib cage has been allowed to drop and the pose has lost its vitality. The beauty of line is gone too. This is a common fault among beginners because they have not yet built the necessary strength in the spinal muscles to hold the strong arch in the back. They must constantly be reminded, however, to strive for this arch as it is this continuous striving, together with the correct execution of the **barre** exercises which eventually builds the needed strength.

6. Here is what happens when the student does not have a clear understanding of the placement of the hips in an **arabesque.** The hip has here been allowed to drop forward in a misunderstanding of correct placement. This causes the entire raised leg to be turned inward. The comprehension of the correct position of the spine and hips in an **arabesque** does not come easily. It is also difficult to explain without actual demonstration. Briefly, the upper part of the spine must remain straight while the lower part is permitted a slight rotation in order that the leg may be turned outward from the hip. The turned-in line shown here is, of course, not nearly so pleasing to the eye as is the turned out leg shown in picture 2.

7. We have here the opposite error of that shown in picture 6. Here the entire spine has been rotated, throwing the whole body out of alignment. While the raised leg is certainly turned outward, it is a false turn-out for it is in reality a turned-in 2nd pos. which the hips have assumed. There is complete lack of control of the body in such a position as this. This is also a common fault found in beginners.

(continued next month)



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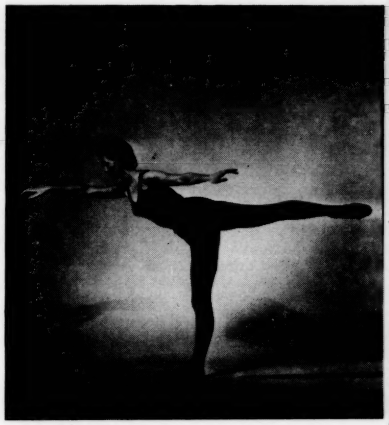

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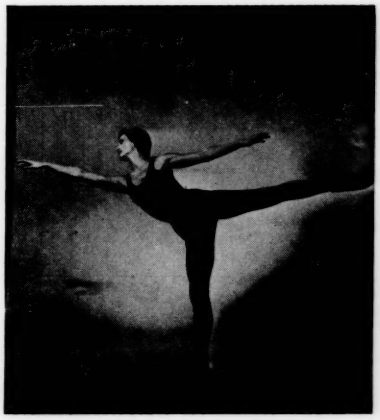

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May 7	**Ballet Theatre Workshop** Phoenix Theatre; 8:30
May 12	**Eve Gentry, Marion Scott, Virginia Freeman & Cos.** 92nd St. YM-YWHA; 8:40
May 13	**Goren Dance Group** 92nd St. YM-YWHA; 8:40
May 13	**N. Y. Ballet Club's Choreographers' Night** H.S. of Fashion Industries 225 W. 24th St.; 8:30
May 20	**Edith Stephen Dance Workshop** Master Inst. Theatre; 8:30
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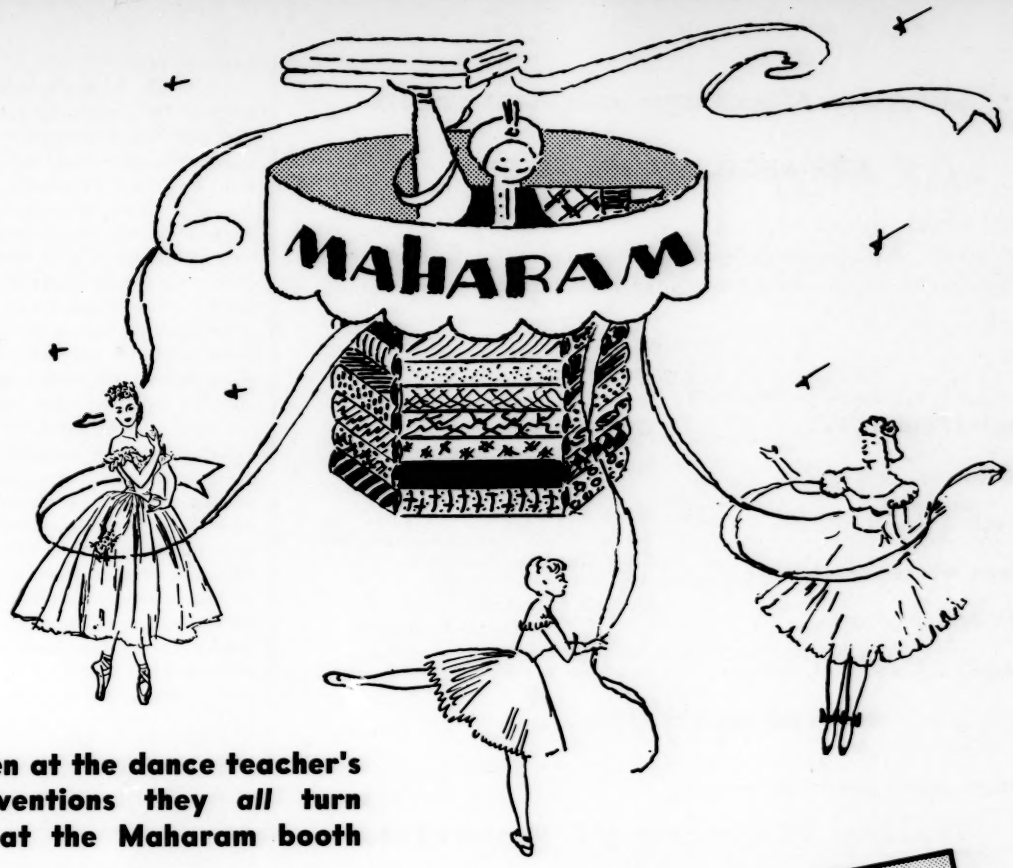

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Dance to Tape

(continued from page 46)

16; (3) by playing or having someone else play the music and recording it, using the microphone that is furnished with most tape recorders; and (4) by "dubbing" or copying a record or having someone else do this for you, such as the local radio station or a recording studio.

Tape recorders, compared with phonographs, are not cheap. Because the mechanism is fairly involved compared with the almost primitive simplicity of the phonograph and because there are more parts, they are therefore more costly. You can purchase tape recorders for as little as $79.50 complete or for as much as several thousand dollars (the price of the large studio machines used by most record companies and professional sound studios). Somewhere in-between these extremes there is a tape machine which will probably fit your budget. Refer to the box for names and prices of some of the typical and outstanding machines in each basic price class.

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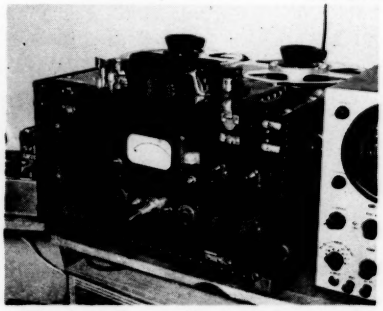

The best way to buy a tape recorder is to visit any one of the many hi-fidelity shops in your locale or browse in a camera store that has a number of different makes. Listen to several in the price category that fits your needs until you find one that satisfies you ear-wise and price-wise.

Listen especially for clarity of sound and lack of flutter, which is an almost instantaneous change of pitch in the music. (You can test for flutter by having the salesman put on a recording of a piano or some other fixed pitch instrument and listening carefully for the short wavering sounds that indicate flutter.)

If possible, have the salesman fully demonstrate how the machine works and how it records. Make sure that the machine you select has easy and free-working controls that are clearly marked; a locking device to prevent the accidental erasure of the tape (the tape you use for recording is always erased when the ma-

chine is set in the recording position); provisions for attaching an extra speaker and amplifier; clean sound; low or inaudible flutter; solidity of construction; easy threading; and a speed that operates at 7½" per second if it is a two-speed machine.

It is wise to deal with a firm of known reputation. Make sure, too, that they have or can recommend local servicing facilities in the rare case that it becomes necessary. Tape recorders usually give no more trouble than a phonograph, and very often much less. The machine you purchase should carry a 90-day warranty on parts and workmanship.

Most tape recorders need only a minimum of attention. Whatever maintenance your particular machine requires will be fully covered in the instruction booklet that comes with it. Read the booklet carefully before you try to use the machine. Make sure your current is A.C. since all tape recorders operate from this type of current. The chances are 99 to one that your current is A.C. You will note that the instruction booklet accompanying your machine will advise that the heads be kept clean, and will show you how to do this.

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The sound on the tape, once it is recorded, will probably outlast you. However, it is wise to store tapes in a place that remains at the same temperature all year round. A closet is fine. From time to time take the tape out and play it or rewind it, just to keep the plastic in good condition. Tape keeps best in a relative humidity of approximately 50-60%. Normal seasonal changes, however, will not affect it.

You may not be sure that you want a tape recorder. If possible, borrow one for a few days from a student or parent, or perhaps even from a local shop if they will let you. Try it out and test its limits and benefits. Like any machine, a tape recorder has to be tried before it can be evaluated. The dance teacher may find it to be of great assistance. *THE END*

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CHAPTER 7: GUIDANCE FOR THE TALENTED CHILD

continued from April issue

Performing Guidance

If your dance studio does not offer its students the opportunity to perform (this is rare), seek, during the formative years, performing experience for your talented child. Arrange for him or her to dance from time to time on school programs, at club meetings, for hospitals, or in benefit performances. *But allow him to perform at a place where, and a time when, you would happily take him as a guest.*

It is important to point out that there is a skill in performing a dance successfully that is quite different from learning a dance successfully.

A painter or writer locked in his studio, can produce masterpieces and dispatch them to the public without moving out of his studio. But the performing artists has to present his works *in person* outside the studio before they are even considered "produced."

Any person preparing for the performing arts needs three skills in order to succeed: The art of executing, the art of interpreting and the art of performing. These need be blended and integrated so adroitly that the spectator is conscious only of the whole and not of its parts. Beautiful execution and interpretation learned in the studio, which falls into the trough of the footlights in performance, falls short of becoming a work of art.

I hesitate to even suggest this need for performing experience for fear of misinterpretation. Because, for an ardent mother to incorrectly understand my meaning and push her talented young dancer into the limelight at every opportunity would be to invite disaster for the emotional stability of her child. I do not suggest that anyone fan even the faintest spark of childish exhibitionism or give himself the smug satisfaction of enjoying the limelight vicariously by exploiting the talents of their child. But I do believe that it is necessary for the exceptionally talented, career-minded child to develop performing skill along with technical and artistic skills.

Other Helpful Hints

It would be wise to start an educational fund for the future as soon as you contemplate the possibility of a career. An education in dance is expensive, but no more so than in the other arts and not nearly so much so as in the sciences.

A few years in a good professional school should be considered as a necessary part of the education of dancers wishing to become professionals. If you do not live in a large city where professional schools are available, living expenses must be added to daily lesson tuition fees. This professional training period is usually followed by a spotty income year or two of free-lancing. (Free-lancing usually precedes a successful long run with a company or show.) And daily lessons must never cease during this period. In fact the expense of daily lessons, never, never ceases.

And while we are on the subject of expenses. I would like to suggest that you teach your child the value of a dollar and the wisdom of saving. Perhaps he or she could be given an allowance to pay for lessons and other expenses connected with dancing, as well as start a personal savings account. Eventually, he will need savings for a rainy day. All performing artists have rainy days!

Teach your young artists self-reliance, also. Do not keep them tied to your apron strings. They will need practical experience in sewing (boys and girls alike), washing, cooking and all the small things that are necessary to keep living quarters, clothes and costumes, body and soul, tidy and fresh . . . The strain on a dancer's practice clothes and costumes is mighty. And an equal strain is placed on body and soul. There is always something to wash and mend. How much more gratifying to meet the full wants of one's career oneself, be they stains or rips in tunic or ego!

And last but not least encourage your young dancer in a good hobby. One that can become a vocation in case dreams explode because of accident or circumstance.

Don't allow this long list of responsibilities to make you faint-hearted. When guided correctly your child should meet you more than half way. Together you can prepare for a splendid career. To be sure, it is a demanding one. And one that takes not only a strong physique, superlative physical skill, the interpretation and performance of many exacting roles but an enormous amount of intestinal fortitude and courage. But it rises to wonderful climaxes and is most rewarding for the dedicated ones, regardless of how the cynics disenchant such a way of life.

But, as you navigate and your child pilots a controlled course you must both remain humble, for your chances of landing on a star are fraught with unpredictable elements.

There is a little story I would like to take time out to tell you at this point. Perhaps it will give you some notion of what I mean when I speak of unpredictable elements. The story is about a famous ballet teacher who, many years ago, discovered an elfin child with unusual gifts and planned to make her THE ballerina of the decade.

The child was enchanting in every way. Lovely of face, small boned, beautifully knit, supple and strong. Emotionally and musically sensitive, intelligent, intuitive and had, as a crowning glory, a passion for dance. The teacher fell in love with this sprite. Adopted her. Named her Flower. Taught her with all the loving care and devotion of a fine teacher and father. And from the beginning she studied and worked with the dedication of a true artist.

Here, indeed, was a gifted child.

When she became 5′4″ (an ideal height for a dancer) she was technically proficient and breathtakingly lovely to watch but emotionally too immature to make her debut. By the time she was sixteen and old enough to be presented as the ballerina of the decade, the little flower had grown completely wild. She was just under 6′.

I saw her perform once in the late 20's in a Balaban and Katz presentation house in Chicago. "Sensational" is the only word I can use to describe her. Though she danced with brilliant virtuosity she was 6′8″ when she rose on her toes, a handicap no amount of talent could overcome for an aspiring ballerina. Her short career began and ended in vaudeville, so I understand.

Yet, there is another story of a stubby little moon-faced German child, overfat, solemn and apparently unemotional as the cows which she looked like she should grow up to milk. Mary became more intense as she matured but for years dabbled in this and that until one day she started to dance. From that moment, at the age of *twenty-eight*, dance became her very life. Wigman contributed one of the greatest creative forces of our century to the progress of modern dance . . .

Satis N. Coleman says, "To live as richly and as completely as we are

(continued on page 69)

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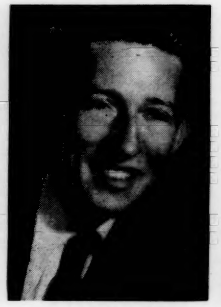
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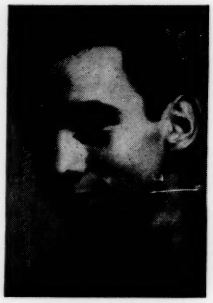
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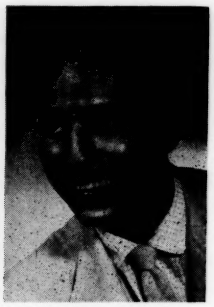
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Primer for Parents

(continued from page 67)

capable of living is to respect and cultivate God-given impulses and yearnings toward beauty in any of its forms, whether it be of sound, color, form, language or motion."

Keep this statement in mind throughout the years and know that no amount of time, effort or money can be lost, regardless of the outcome. You will be enriching your child's life immeasurably by giving him every possible advantage to fulfill the hunger for beauty within him.

To be accomplished in dance, or any art, is to be accomplished in that which is bigger than oneself; that which offers a never ending challenge and freshness of creativity; that which brings oneself and others pleasures as exhilarating and satisfying as any that life offers. *THE END*

Garland Dance

(continued from page 34)

All do 2 waltz steps forward, then the ladies spin, men spin, ladies spin again, as above.

Men now spin to the outside ring. Ladies spin to the inside ring and all face center, forming 2 circles. Ladies hold hands in the inside ring, but not the men. Men move to the right, girls to the left, and then reverse. The men use a kind of stalking waltz during this figure.

FINALE: At the last measure, girls sink down to floor, making a small crown in center as men take a step forward and touch garlands over the ladies.

The dance should be accompanied with many shouts, and yells, ya-hooo-hoooo, so typical of Austrian dances. *THE END*

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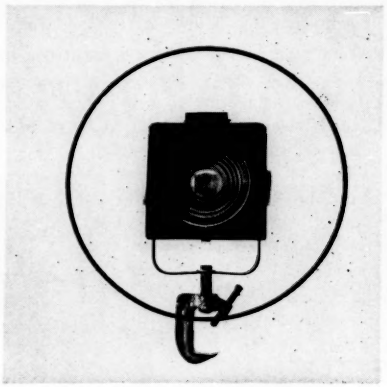


BY TOM SKELTON

TOOLS OF LIGHTING DESIGN: HOW TO SPEND $265 WISELY

It is my impression that when a new theatre is being built, the architect works very carefully to plan every detail of the beautiful lobby and the comfortable seats, but when he gets to the stage, and the budget is already used up, he is at rather a loss to decide how to allot the few remaining pennies. First to be different, on the theory that these elements can be added later, are the lighting equipment, the dressing rooms, a good stage floor and a good set of draperies — if indeed they had been included in the original plans at all.

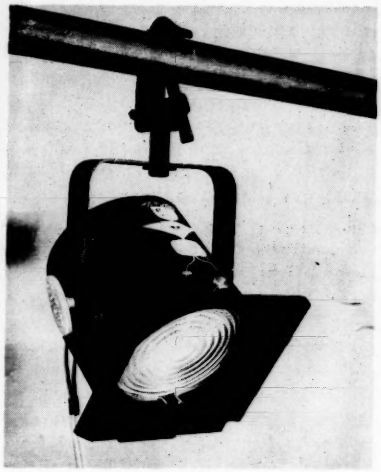
If anything is to be added later, it might be a set of borderlights and footlights. This probably represents an investment of $2,000 or $3,000, and is practically useless for modern lighting purposes. The same amount of money could have been spent on spotlights and a dimmerboard to produce a fine and flexible lighting set-up capable of meeting almost all demands.

Dance teachers often ask what is the most essential equipment to buy with the first hundred dollars. (Many civic organizations that use the auditorium are anxious and willing to contribute some equipment, and they often refer to the dance teacher as an authority whose experience they respect.) Assuming that you, as a dance teacher, are working on a limited budget, here is a plan for the first $265 worth of basic equipment.

The very first $15 should go for improvised equipment — which will still be useful as you gradually accumulate better equipment. For your money you will get four R-40 and four swivel sockets with a screw base, or PAR 38 Reflector Lamps, spot focus, 150 watts (about $1.50 each). You can find all of these in a big hardware store. Then, if you remove the shade from an ordinary bridge lamp and replace the light bulb with this socket and lamp, you have a spotlight standard for the wings of the stage!

Your chief problem will be to resist sales talk when you buy these items, because you will be encouraged to buy a color holder (for about $1.50) which attaches to the front of the bulb to hold a glass color medium ($1.05) and all sorts of clamp units (ranging from $3 to $10) to screw the lamp into and attach to something. The "something" you are supposed to attach it to does not exist when you get to the theatre, so you'll end up borrowing somebody's bridge lamp anyway! You may also be encouraged to buy a $5 "barn door" attachment to mask the spill from the lamp. While all of these devices are good and useful for their purposes, at best the lighting you will get from Reflector Lamps is less than satisfactory and the same amount of money would buy a *Fresnel*, which is designed exclusively for stage lighting, and can serve you much better.

Courtesy of Century Lighting Inc.



A 6" Fresnelite

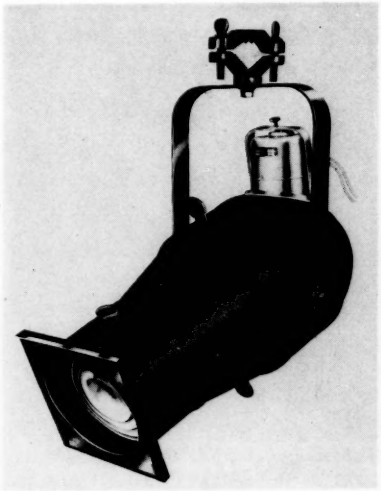
You'll find that the R-40 Reflector Lamps come in colors — I would suggest that you get *steel blues* and two *lavenders* —so that eliminates the need for the color holder and glass color medium. A simple swivel socket of some sort (for under $2) or a gooseneck will permit you to aim it to the stage, and this eliminates any clamp units. For masking the spill of the lamp so that it doesn't go all over the draperies and distract from the dancer you can use ordinary kitchen aluminum foil which is safe and which will easily press around the lamp in any shape you want. Spray the inside of the foil with flat black paint so that the foil itself will not reflect light onto the curtains.

On the other hand, I have seen many auditoriums where someone has invested hundreds of dollars in Reflector Lamps "with accessories" and mounted them in the borderlights, footlights and wings, always wishing they had a few more to fill in the dark spots. They have, unfortunately, lost sight of the fact that while improvised equipment may be less expensive, you have to have so much more of it to equal the effect of professional equipment that the saving is gone. Reflector Lamps, which are designed primarily for display work, are most useful on the stage when they are used to fill dead spots or for special effects. I recommend buying them first *only* because I presume that as soon as you have more money, you will invest it in practical equipment that will relegate the Reflector Lamps to their proper place.

The four Reflector Lamps can be placed at the four corners of the stage, focused straight across, so that they provide beams of light to contrast with the general illumination that comes from the footlights and borderlights.

Start to establish your lighting by turning all of your foots and borders on. If dimmers are available, by dimming the reds and whites down to about half, you'll have a flattering lavender that is not too bright or harsh. If no dimmers are available, you can either change the white bulbs for bulbs of very small wattage, or unscrew most of the bulbs until you arrive at a pleasing lavender wash.

Courtesy of Kliegl Bros.



A 6" Klieglite

Your next acquisition should be professional lighting equipment. There are two types of modern spotlights that, for general purposes, prove to be the most practical: 1) The ellipsoidal reflector (called *Lekolite* or *Klieglite*, depending on the manufacturer) which produces a sharp, even beam of intense light, is the best spotlight for *front lighting* since it can be masked with built-in shutters so that it will not spill on the proscenium wall or on the audience's head, and because it is designed with a system of reflectors and lenses so that it can be mounted 30 or more feet from the stage on the ceiling or walls over the audience's head or on the front of the balcony. The

(Continued on page 72)

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Lighting

(continued from page 71)

6″ or 8″ lens type uses a 500 or 750-watt lamp, and ranges in price from $45 to $60 depending on the accessories and the lenses; 2) The spotlight with the *Fresnel* lens (commonly called a *Fresnel)* produces a soft-edged beam of light with a practical throw of 15 to 25 feet, and is therefore generally used on stage, either mounted on pipes overhead or on stands in the wings or tormentors. The 500-watt *Fresnel* ranges from $16 to $22, depending on how well the unit is manufactured, and on the accessories that come with it.

Since these prices do not include the lamps (light bulb), connectors (plugs) or cable (extension cord) count on from $7 to $12 more to have each spotlight in working order.

The next money you spend should be $50 for two 500-watt *Fresnels* that you can put either on standards in the ends of the *1st light pipe*, so that they focus diagonally across the stage. The spotlights come with clamps, and a local plumber should be able to devise some sort of pipe, mounted in a heavy base, that will serve as a standard. Your electrician should use #14 (15 amp) cable and standard 15 amp pin connectors or twist-lock connectors.

There are several advantages if you mount the *Fresnels* on standards where they can be reached to change focus and gelatine colors, during the performance, by slowly lowering a piece of cardboard in front of the spotlight to achieve the effect of having the spotlight dim out; 3) The angle is flatteringly form giving; and 4) one spotlight can cover two-thirds of the stage.

Modern dancer Midi Garth premieres 3 works on May 5 in a concert with her company at N.Y.'s 92nd St. "Y".

With the *Fresnels* in the downstage entrances (or #1 wings), the 4 Reflector Lamps can be moved to the #II and #III wings Right and Left, which gives us a *right wash* in *steel blue* (made up of 1 *steel blue Fresnel* and 2 *steel blue* Reflector Lamps) and a *left wash* in *lavender*. Overhead and *front lighting* are still provided by the foots and borders.

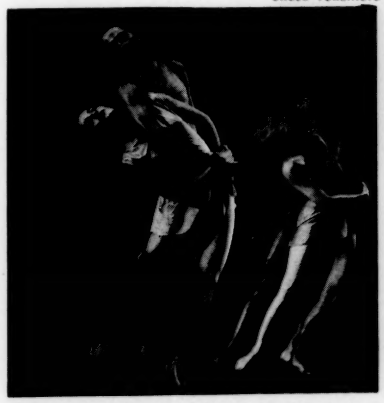
Until you have a dimmerboard that will control all of the lighting equipment, it is wise to run the cable from all of the spotlights and Reflector Lamps to one place backstage so that one person can control them all by plugging and unplugging.

Next in importance in your purchases is $100 for two *Lekolites* or *Kleiglites* to be mounted over the audience's head, one focused to cover the right half of the stage and the other the left half. Their cables also should run to the same central place backstage. These front lights, of course, cannot be reached for gel or focus changes, nor can they be "dimmed in" with the cardboard device, so it is generally wiser to turn them on before the houselights go out and leave them on throughout the entire ballet rather than "bang them on" during a ballet, which the audience cannot help but notice. Choose a color for them, like *special lavender*, that will be appropriate for all of the program.

The next $100 will provide four more *Fresnels*. Two of them can replace the Reflector Lamps in the #III wings and two of them can be hung near the center of the *1st light pipe* with the focus angled so that the *Fresnel* that is mounted on the

(continued on page 74)

Shoso Tokumoto



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Lighting *(continued from page 73)*

Right hits the left half of the stage, and the *Fresnel* that is mounted on the Left hits the right half of the stage. The Reflector Lamps are now relegated to their proper relative importance, for two of them are in #II wings to fill in the area that the *Fresnels* miss, and the other two are free to be used for special effects; i.e., they can be placed in the footlights, on the floor in the wings, or they can be mounted overhead and focused straight down to make a puddle of light any place on the stage or to make a *center path* or a *center area*. Or, by changing to a more theatrical color, they can represent something special from the wings, such as a fire or the first rays of the sun, or the doorway to the house of the devil, etc.

Of the "12 basic dance areas" described in the December issue of DANCE Magazine, this $265 worth of equipment will cover them all, and surely $265 should not be too difficult to raise in a benefit performance sponsored by the dance teachers, the PTA and the various clubs who use the local auditorium.

Next month the dimmerboard will be discussed, and we'll come back to the subject of improvised equipment.

THE END

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Summer Camp

(continued from page 45)

nist?" (It is also helpful to discuss ideas and materials with your accompanist before leaving for camp.)

Since the music specialist, if there is to be one, will work closely with you, suggest to the director that you be allowed to assist in selecting one. This may mean the difference between a tense summer and a productive one for you and your campers.

Here's a suggestion that may help toward securing participation of boys in modern dance, as well as in folk dancing. At the pre-camp staff conference, speak to the male counselors about the negative attitude toward dance that is often instilled in boys at an early age. Explain how the counselors, who are looked up to by the boys, can help overcome their reluctance to dance. Caution them not to make fun of the activity. A casual remark by a male staff member about "dancing like a little fairy" may spell the end of dance participation by the boys and greatly narrow your program. Seek to involve the maximum number of men with their groups or "bunks."

It is important to prepare as many projects as possible ahead of time. In line with this, find out where the camp is located and what interesting historical and geographical facts there are about the surrounding area. Is there an ethnic group nearby? What are the principal activities in the community?

Camp Begins

For practical day-to-day organization, it is necessary to divide the groups of children into workable numbers. Following the usual camp set-up seems to work out well. The girls are divided into Juniors, Intermediates and Seniors, according to age rather than previous dance experience. With the boys it is better to be more flexible. Their response is usually related to a specific occasion or need, like a campfire evening.

In camp you do not work from a classroom point of view. Instead, you generally gear the program toward a number of short-term objectives — the specific events occurring with weekly, monthly and seasonal frequency. These events may involve the entire camp or only a group or two. Sometimes there is more than one event in a single week (like a campfire on Tuesday and a talent night on Friday) and the productions overlap.

(continued on page 76)

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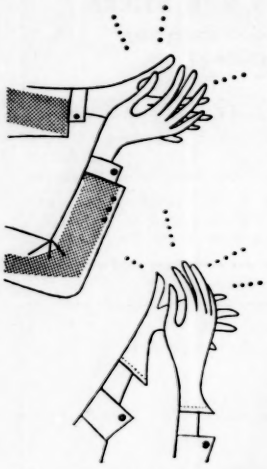

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Summer Camp

(continued from page 75)

This can be formidable if a good staff working relationship is not established. On the other hand, it can be rich and rewarding.

The dance can play an important role in campfires, visiting days, individual or group birthday parties, dramatic presensations, talent nights and masquerades. The events that come into sharpest focus are the weekly campfire and visiting day. But these should not be emphasized at the expense of the day-to-day sessions with the children who want to "just dance" or learn "technique." These are often the most precious hours—dancing for the sheer joy of it to recorded music or drum beat—indoors or on the lawn, whenever and wherever children want to dance.

There are usually two activity periods a day, which means that it is possible to meet with each group about twice weekly for sessions of one to one-and-a-half hours. Out-of-camp activities, like overnight hiking, may break into the schedule, calling for careful planning when a specific program is in preparation. Rehearsals may be arranged for some evenings or during "free time." The weather, too, plays a role. Certain activities are interrupted by inclement weather, but the dance program remains unaffected and may even be intensified.

Some Specific Projects

Last summer my work was centered about modern and folk dance. Square dancing was included in the camp program, but it was organized by a local caller who provided his own band and occasionally a demonstration group.

Our first Saturday was a talent night. The Juniors and some of the Intermediates participated. It also happened to be the birthday of one of the directors, so the Juniors performed a "Greeting Dance" and one called "Flowers in the Camp Garden." The Intermediates did solo improvisations to recorded Negro Spirituals and followed these with group improvisations accompanied by the Choral Group.

It was not pretentious. The costumes were leotards. The Juniors added flowers made during arts and crafts period. The stage was a lawn area between two crab apple trees against a backdrop of the setting sun. The camp population was our audience.

Soon after, we presented two programs which stand out in my mind as examples of the use of ethnic material. One, based on Israeli themes, combined creative and

folk forms. The other, an American Indian program, was more freely creative.

For the Israeli program our stage was the lake front, and light was provided by the campfire, which was gradually built up as the night deepened until it was a blaze of glorious color reflecting in the lake and casting the long shadows of the dancers.

The entire project was taken over by Seniors. Some wrote the explanatory comments; others accompanied on their recorders; a boy and girl did a Harvest Dance and the group performed *Mayim* (a dance to celebrate the finding of water) and the *Hora.*

The Indian program was presented by the Junior girls (ages 7 and 8) with a 9-year-old boy as Hiawatha. Originally also planned for a campfire night at the lake front, the project had to be moved to the lawn because rain had caused muddy banks. But there was a compensation. A talented Senior boy made stage spots from empty tins and wiring, and an artificial fire that was very presentable.

The costumes consisted of leotards covered with unbleached muslin and orange, yellow and brown crepe paper. The group counselor helped with the costumes. For accompaniment we used drums and the reading of the Longfellow poem offstage.

The various sections of the dance were linked by movements devised by two of the older girls with fairly extensive dance backgrounds. The highlights were "Drum Signals" (to give the little ones percussion experience); "Hiawatha's Dance" (to assemble the tribe); "Smoking of the Peace Pipe" (a group dance); "Indian Women" (weaving, pounding corn, pottery making, care of children); "Dance of the Hunter," Dance of the Fisherman," "Prayer to the Sun," "Prayer for Rain," "Dance of the Four Winds" (to cymbal accompaniment) and "Hoop Dance" (entire group using hoops). All of the dances were original creations based upon authentic source material.

The Juniors worked out most of their dances during the regular activity period. Responsibiiity for a specific program added incentive to their participation. The boy who portrayed Hiawatha had previously refused to take part in the modern dance sessions. But having the leading role made him most enthusiastic and co-operative in creating his own part. The audience, consisting of older campers, was completely fascinated by the seriousness and degree of accomplishment of the younger children.

(continued next month)

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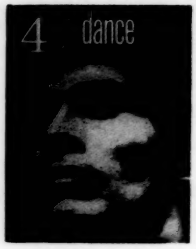

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Reviews *(continued from page 12)*

pathetic pianist, performed the solo portions of *Allegro Brillante*, and he was on stage for the Chopin repertoire of Jerome Robbins' *The Concert*. Would that Mr. Robbins' choreography had the polish of Mr. Kopeikine's accompaniment.

Lack of creative discipline marred what could have been a bubbling satire on the outward behavior and inward vagaries of people at a piano concert. It all began promisingly enough. The worshipful listener (Shaun O'Brien), the gabbling ladies (Wilma Curley and Patricia Savoia), the "culture vulture" wife (Yvonne Mounsey) and her henpecked spouse (Todd Bolender), the timid youth (Richard Thomas), and the lovesick young lady (Tanaquil LeClercq) took their places to listen and moon.

Some of their fantasies resembled the cavorting of adolescents at a party. But other sequences revealed Mr. Robbins' rare faculty for kinetic humor. These high moments made it possible to endure the others.

One of them, done perhaps with a sly eye toward the Balanchine perversities in *Opus 34* and *Ivesiana*, had the men (in their foolish "long underwear" tights decorated with random cravats, garters, or hats) toting in the girls as though they were display mannequins. They arranged their stiff charges in the center of the stage, like a grove of dancing school sylphides. The ladies launched into an earnest waltz with one of them always out of step. The dance became funnier and funnier, as the out-of-step character infected others until one never knew where the next flaw would turn up.

There was another bit of delightful whimsy to the Raindrop Prelude. The dancers made patterns with opening and closing umbrellas, and all ended clustered under a single umbrella held aloft (inevitably) by the henpecking wife.

The only serious utterance in *The Concert* was relegated to Tanaquil LeClercq, who had a lovely introspective Mazurka solo with folding extensions and soft pawings of the floor. More than Balanchine himself, Mr. Robbins understands Miss leClercq's dancing body. He makes her seem velvety and all-of-a-piece, instead of a bizarre body-design.

Throughout *The Concert* there were amusing overtones of pursuit, as the henpecked husband kept turning up to try his luck with Miss LeClercq. But the remainder of the work (originally done to twelve Chopin works, and later reduced to ten) consisted of slapstick debris.

One aspect of the New York City Ballet that remains constant, even in an essentially unrestrained work like *The Concert*, is its good breeding. In its essence, ballet is a theatricalization of social gesture. And the New York City Ballet dancers, perhaps because of Balanchine, never forget this. Even the soloists never become self-involved. They are part of a pattern as orderly and as gracious as the courtly atmosphere that originally gave rise to ballet.

This courtliness is the essence of Balanchine's *Roma*. And upon re-seeing, it gives the work more raison d'être than it originally had. The whole opening section with the boys greeting the girls is compounded of little politenesses—offered by the boys and accepted by the girls as they set about the ritual of flirtation.

In *Roma*, as in everything else this season, Andre Eglevsky's dancing had new control and awareness of form. The head was smooth in the turns. The *brisés* were on a single breath. The transitions between solo and partnering were neatly sustained. In all, it was noble dancing.

The New York City Ballet is usually rather inflexible about having new dancers take over established roles. And so it was with surprise and delight that we saw Jacques d'Amboise in the Sanguinic variation of *Four Temperaments*. Suddenly a rather neutral interlude became an exciting dance statement.

There is something almost touching about Mr. d'Amboise's negotiation of a classic phrase. Intuitively he finds the solid core of the movement—the dynamic high spots—and these he carves out cleanly and with full energy. As a result, the details and embellishments fall naturally and easily into place.

This was a season for new strides. Everything that Melissa Hayden did seemed freer, sharper, and enormously vital. Her gliding low turns and faceted feet in *Four Temperaments* and the bright earnestness of her face, made the whole role seem new. Her classic dancing was serene and joyous. And her dramatic portrayals, even the familiar Profane Love in *Illuminations*, welled from a new and deeper level of humanity.

Maria Tallchief, too, seemed more wonderful than ever and more dazzling as she piled turn upon turn, *relevé* upon *relevé*, in *Pas de Dix*. She has always been fantastically secure technically. But now there seems to be a new surity of projection. Hers was not only dancing, but *performing* of impeccable elegance and radiance. *(continued on page 80)*

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(continued from page 79)

There was radiance, too, in Diana Adams' dancing. It was the quiet kind, glowing through her phrases like a soft light. There were solo moments in *Concerto Barocco* and *Seranade* that surely must have been more than Balanchine dreamed of—so mobile were the spans through space—so pliant were the shifting planes of her body. Her free-swinging ease contrasted with Tanaquil LeClercq's tenuous delicacy in *Concerto Barocco* and made the ballet freshly gratifying.

This was not Patricia Wilde's season. She is still in transition from her former driving energy to a new style, one that she will have to find for herself, since Balanchine does not really understand her healthy, forthright vigor.

Among the other ladies, Allegra Kent, Carolyn George, Barbara Fallis, and Yvonne Mounsey were delightful in secondary roles. (We'd like to see Yvonne Mounsey graduate to *Swan Lake* someday).

As usual, the male roster lagged behind the female. But there was nicely styled dancing from Arthur Mitchell, Roland Vazquez, and John Mandia.

Lighting by Jean Rosenthal and musical direction by Leon Barzin and Hugo Fiorato were, as usual, beautiful. And a special accolade to ballet mistress, Vida Brown.

Israeli Dance Concert
March 3-4, 1956
92nd Street "Y"

The Israeli Dance Concert arranged by Fred Berk was a little like a warm breeze in early Spring. It gently ruffled the senses, but only gently.

The reason for this lack of impact repeated itself throughout the concert. Most of the Jewish characters portrayed were two-dimensional. They had warmth and humor. But they lacked pathos and, above all, ecstasy.

The only ecstatic expression came from Janet Collins, who choreographed and danced three *Psalms of David* (Sokoloff). Clad in winged jersey, she unfolded her arms like the petals of a vast flower. She curved her body in upon itself or she circled in huge leaps around the stage. The mood was intense, and its expression was elegant. But unfortunately, Miss Collins choreographs with the monotony of a dervish. In the expanse of three solos, one longed for some break in the circular design, some bold shift or arrest in the choreographic structure.

Noami Aleh-Leaf and Fred Berk are somewhat similar in choreographic ap-

proach. Their dances are unpretentious combinations of traditional mime and free, open dance design.

Miss Aleh-Leaf's *Flower Vendor* with its oriental finger cymbals and overtone of flirtation was amusingly vulgar. And her opening *Halleluyah* had spaciousness in its broad patterns across the stage.

Florence Peters and Aryeh Cooper danced Fred Berk's folk vignettes with a nice blending of simplicity and polish. In *Chassidic Suite* Mr. Cooper was a young Biblical student joyously scooping his arms and snapping his wrists. Together they were, by turns, lovers shyly touching hands and an old couple dancing stiffly at a wedding.

But the high point of the program was again Mr. Berk's group work, *Holiday in Israel.* After many re-seeings, the dance remains a spontaneous and exultant interweaving of folk material and theatrical effect.

Marie Marchowsky and Company
92nd Street "Y"
March 17, 1956

A few years ago, when Marie Marchowsky returned from a stay in Europe, there was a new and vibrant sense of purpose in her art. Solos like *After Toulouse-Lautrec, Dirge* (then called *Pompes Funebres)* and *The Victim,* made penetrating and tragic social comment. And they were performed with the thrust and bite of Miss Marchowsky's personal idiom at its best.

She has now expanded these solos into group works. And like photographs that become fuzzy through enlargement, they have lost some of their impact. The Toulouse-Lautrec "cocotte" became one of three. Slumping and leaning against a table and chair, they merely formed a generalized prelude and postlude for the still-sharp solo portrait of a "faded rose."

Dirge and *The Victim* were more naturally absorbed into a group context. Called *Age of Unreason,* the work began with six Spanish women, blue shawls drawn tightly about their heads, circling, massing and glancing apprehensively over their shoulders.

The Victim, Miss Marchowsky's bleak dance of death, followed. The women returned, stamping in stubborn repetition, and like a liberty-cry, Miss Marchowsky led them off with her drum-playing solo *(Dirge).* Finally all celebrated their reborn courage by stamping and tossing their heads in unison. With more variety and clarity of dramatic purpose in the group segments, *Age of Unreason* may in time achieve the force of its key solos.

(continued on page 82)

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(continued from page 81)

Audrey G. Bookspan, Bill Heiden
Miriam Pandor and Companies
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The concert of Miriam Pandor and Audrey G. Bookspan was a potent argument for the combining of more than one modern dancer on a single program. For Miss Pandor is a brilliant technician but a secondary choreographer. And Miss Bookspan is a less impressive technician but an inventive choreographer. Together, they provided a fairly satisfying evening.

Miss Pandor moves with fire and abandon, and unlike many modern dancers, with elegance. But she has still to acquire the gift of significant movement.

Her four works ranged widely in subject matter. They dealt with an exuberant South American woman *(Woman's Dance)*; a robust young couple *(Dance Fugue)* tilling the soil, flirting and loving; two jazz studies *(Women in the Park* and *Grooving)*; and a blues lament *(Stackalee)*. In all of them the vocabulary and the dynamic pitch were similar. The dancers' arms reached high or opened in wide crescents. The legs circled or dipped in deep *pliés*. The hips jutted to the side in primitive fashion. The torsos contracted sharply. The cumulative effect was of splashing emotion, without the restraint and careful shaping that result in meaningful dance.

Miss Pandor was accompanied by pianist Sylvia Marshall and singer Connie Dosé (who moves as agreeably as she sings). Assisting dancers were Michael Hollander, Kathleen Stanford, Ted Goodridge and Louisa Churchill.

Audrey G. Bookspan found fresh and sensitively phrased movement for each of her dance ideas. In *Trio* (performed by Vivian Blanc, Bill Heiden, and Miss Bookspan) the dancers flowed together and apart like malleable forms-in-space.

The four *Israeli Sketches* colored traditional movement with warm dramatic meaning. As the *Young Man*, Bill Heiden (an unusual supple and clean cut dancer) progressed simply, almost archaically across the stage. As a *Young Girl*, Miss Bookspan patted her hands softly together and floated through her solo with innocent, dreamlike detachment. In *Wedding*, the dancers came together in radiance and shyness. And in *Hora* they invested a well known folk form with imagination.

Miss Bookspan's *American Portrait* tackled two highly descriptive ballads, *Strange Fruit* and *John Henry*, and captured their quality without becoming in

the least literal. For *Strange Fruit* she used her arms and hands in twisting, sinuous patterns. And in *John Henry* there was a driving piston-like style.

Louisa Churchill also contributed an original work called *From the Court of Spain*. It attempted to depict two hypocritic ladies-in-waiting, but Miss Churchill was unable to combine formal dance and self-revealing gesture.

Dance Associates
Master Theatre
March 27 and 28, 1956

There were roses and there were ruins among the new Dance Associates offerings. But the balance was on the side of roses, with Paul Taylor's dance-fantasies leading the way.

Mr. Taylor weaves his images with that strange blend of humor and solemn detachment that one often finds in children. It is not the humor of dramatic situation but of visual incongruity. And it has structural validity principally because Mr. Taylor bases each dance upon a specific movement style. For *Untitled* the basis was Hindu dance, and for *Three Epitaphs* it was jazz.

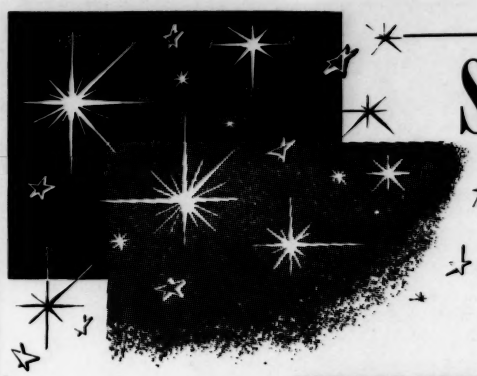
In *Untitled*, Anitra Dencks (one of several very attractive young dancers in this concert) dipped into wide angular *pliés* or delicately crooked her wrists, while her headdress of white balls-on-wires clacked innocently. Mr. Taylor (whose dancing has improved markedly) made occasional solo sallies, looking a bit like a deadpan Kathakali hero. Eventually the two discovered each other, and very lightly touched hands.

If you can imagine the kind of dancing that might be done by underseas creatures —the ones from the darkest part of the sea where no sunlight penetrates — you will have an idea of Mr. Taylor's *Three Epitaphs*. Completely encased in dark grey jersey studded with mirrors, the dancers (Paul Taylor, Carol Rubenstein, Therese Cura and Doris Thurston) strutted or sucked their torsos into huge contractions, accompanied by a brass band that had the same relationship to instrumental music that Florence Foster Jenkins has to singing.

With drastic cutting, *Three Epitaphs* would be a little gem. In both works, costume designer Bob Rauschenberg was highly sympathetic to Mr. Taylor's special brand of invention.

James Waring's dances have the tired beauty of a pastel in the twilight. His *Adagietto: Flakes of Chance* (John McDowell), sensitively danced by Toby Ar-

(continued on page 84)



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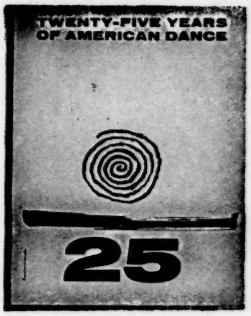

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DANCE Magazine **231 West 58th Street** **New York 19, N. Y.**

(continued from page 83)

mour, was an uncanny portrait of a psychotic girl wandering in suspension; cupping her hands as though moulding snowballs.

The same de-energized quality pervaded Mr. Waring's *Suite: Overture, Allemande, Courante, Gigue* (Mozart), performed by Sheldon Ossosky, Diana Banks and Joan Coddington. It was like watching all the most delicate outlines of ballet, without the life force inherent in ballet.

It was the lady-choreographers who brought emotion to the stage. Karen Kanner's duet *Amazonas* (Milhaud) was, in subject matter, a miniature version of *The Cage*. But it acquired its own individuality from Miss Kanner's animal-alertness and the curving elegance of her slender body, as she portrayed a fiery young lady Amazon. Timothy La Farge's role of the conquered male was not especially well developed by choreographer or by dancer.

Donya Feuer's *Digression* was like a subdued lament, as the dancer moved slowly and graciously through the decorative Couperin accompaniment. Miss Feuer's ability to construct a sustained dance phrase has grown.

In both Alec Rubin and Alvin Shulman the need to perform far outweighed what they had to say. *For Timmy With Love* found Rubin coyly cavorting to a succession of nursery rhymes and jingles recited by Aileen Passloff or himself. The dance had the fragmentary, improvised quality of a classroom exercise in composition.

"I want to dance. I want to make myself better than I am," said Alvin Shulman, baring his soul—and his chest—in *Soliloquy for a Dancer* (based upon excerpts from Nijinsky's diary). Unfortunately, there was much ranting, much muscle work on a wooden horse, and no attempt at a cohesive dance-structure.

Hadassah
Joseph Gifford and Company
92nd Street "Y"
March 31, 1956

New influences have been at work on Joseph Gifford and on Hadassah. With Mr. Gifford the influences are welling up from the inside, while Hadassah has been stimulated by an outside force.

Mr. Gifford's new works were concerned with the destructive aspects of the male-female relationship. But unlike Jerome Robbins, whose awareness of the same theme resulted in the rapier dance-attack of *The Cage*, Mr. Gifford's dance-invention seems to be temporarily inhibited. His newest work, *The Frequent Hero*

(Bartok), relied heavily upon pantomime and rarely took flight.

As the Hero, Mr. Gifford was a Casper Milquetoast-J. Walter Mitty. But unlike these models, his portrayal lacked essential warmth and humanity. Because Mr. Gifford was not clear in his own attitude about the character, he was merely ineffectual as he trundled about coping with a nagging, umbrella-snatching wife (Jill Johnston) and fancying himself in heroic guise.

Mr. Gifford fared better with *Commedia*, a prettily costumed (by Frederick S. Wuntch) group excursion into the Commedia dell'Arte vein. The work also had its share of misogyny. A lovesick Pierrot settled for a second-best girl; he lost his money to a grasping woman; the same woman admired herself in a golden mask, only to have the Pierrot change it to silver; and a pedant on a stool refused to look at life. But these mimed episodes were joined by sprightly little danced interludes that gave the whole work style and delicacy—a delicacy that would have been sharpened if *Commedia* had been performed by ballet dancers.

The charming score of French songs was tastefully arranged by Carl S. Miller and Lois Gauger.

Ever since last season's appearances of the dynamic Hindu dancer, Shanta Rao, exponents of the art on this side of the ocean have been alerted to new evaluations of their own style. The effect proved very strong on Hadassah, whose customarily gentle, lyric style was sharpened and accelerated.

In her opening *Bharat Natyam Suite* her shoulders were strong and decisive in their pulsations; the arms were used heroically; the facial expressions were varied and mercurial. But this more forceful approach to her art also accentuated Hadassah's tendency to heaviness and slowness in the pelvic region and legs. The bottom of her body simply could not keep up with the top.

Unlike most western dancers, Hadassah has a keen feeling for the sustained gestures and sudden arrests of Javanese dance. Her *Golek* puppet dance was a little masterpiece.

She also repeated her sweetly naive *Fable*, and *Shuvi Nafshi*, her sensitive and exquisitely stylized Hebraic lament.

But the highlight of the entire program turned out to be the least pretentious in terms of dance. It was the opening *Consecration of the Stage*, in which Hadassah and Mr. Gifford dedicated themselves to their mutual calling. *THE END*

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SUMMER CALENDAR OF DANCE

FESTIVALS & CONCERTS

Colorado College, Colorado Springs, Colo., July (date to be announced).

American Dance Festival, New London, Conn., Aug. 16-19.

Jacob's Pillow, Lee, Mass., June 29-Sept. 1.

Perry-Mansfield Festival, July 21-Aug 24., Steamboat Springs, Colo.

NORMAL SCHOOLS AND CONVENTIONS

American Society of Teachers of Dancing. Ballet, Ballroom, American Jazz, Character, Education. Aug 5-10, Hotel Sheraton-Astor, N.Y.C.

Cecchetti Council of America. Summer Ballet Seminar: July 14-18. Park Sheraton Hotel, Detroit, Mich. California Seminar: June 30, Ambassador Hotel, Los Angeles.

Chicago National Association of Dance Masters. Summer Sessions: July 24-Aug. 4. Convention: Aug. 5-10. Sherman Hotel, Chicago, Ill.

Dance Educators of America. Convention: July 1-20. Training School: July 2-12. Pre-Convention & Ballroom: July 13 & 14. Student Convention: July 15-20. Hotel Plaza, N.Y.C.

Dance Masters of America. Conventions: Los Angeles, July 1-5, Ambassador Hotel; Houston: July 9-13, Rice Hotel; New York: Aug. 19-24, Roosevelt Hotel. N.Y. Normal School: Aug. 13-17, Roosevelt Hotel.

Dance Teachers Club of Boston: Normal School: Aug. 20-24; Convention: Hotel Bradford: Aug. 27-30. Boston.

Hinote Dance Festival: June 17, 18, 19. Tap, Character, Ballet, Ballroom. Flint, Mich.

Midwest Dance Association: Aug. 12-17. Wichita, Kansas.

National Association of Dance & Affiliated Artists. Conservatoires and Junior Seminars. Los Angeles: June 28-July 4, Hotel Statler; Dallas: July 14-20, Baker Hotel; Chicago: July 14-20, Hotel Sherman; Boston: July 22-27, Hotel Bradford; New York: July 29-Aug. 4, Aug. 5-11, Hotel Roosevelt.

Nina Coppola. Ballet Seminar: July 6-Aug. 30. Santa Fe, N.M.

Texas Association Teachers of Dancing. Ballet, Tap, Modern, Jazz, Acrobatic, Adagio. Classes in Ballet, Tap & Acrobatic theory and terminology. Normal School: June 25-29. Ballroom Session: June 23 & 24, Baker Hotel, Dallas, Tex.

TRAVEL

Dorothy Dean Stevens: Dance Study Tour in Europe for Teachers, Students & Dance Enthusiasts.

Freda Miller: Dance Study Tour of Europe.

Marguerite Kuupolani Duane: "Dances of the Pacific." June 9-23. So. Pacific Islands.

Sita Dance Study Tour in Europe & Orient.

SUMMER CAMPS & SCHOOLS

Albertine Dance Workshop: Ballet, Spanish. July 2-Aug. 18. Bar Harbor, Me.

Angiola Sartorio Dance School: Ballet, Modern Character, Music Appreciation, Choreography. July 1-Aug. 25. Laguna Beach, Calif.

Beaupre Music & Art Center: Ballet, Modern, Spanish. Lenox, Mass.

Colorado College: Dance, Drama, Music & Academic Subjects. June 18-Aug. 10. Colorado Springs, Colo.

Connecticut College School of the Dance: Modern dance. July 9-Aug. 19. New London, Conn.

Fokine Summer Ballet Camp: Ballet, Arts & Crafts, Music. July 1-Aug. 31. Manchester, Vt.

Jacob's Pillow: Modern, Ballet, Ethnic, Labanotation, Stagecraft. July 2, 6-week course; Aug. 13, 3-week course. Lee, Mass.

Mary Wigman Dance Studio: Modern. June 25-July 14. West-Berlin, Germany.

Miriam Marmein Dance Theatre School: Pantomime, Plasto-Rhythmics, Ballet. June 13-Sept 9. Manomet, Mass.

Perry-Mansfield School of Theatre and Dance: Contemporary, Ballet, Mime, Drama. July 3-Aug. 25. Steamboat Springs, Colo.

Pinewoods, Dance Camp of the Country Dance Soc.: Folk dance. Aug. 5-26. Buzzards Bay, Mass.

Road's End Farm: Normal School, June 18-22. Junior & Senior Sessions, June 25-July 6. Marshall, Tex.

Valley Camp: Theatre Arts, Dance & Drama. Wolfeboro, N. H.

SUMMER COURSES FOR TEACHERS & STUDENTS

Academy of Ballet Perfection: Ballet. June 25-July 22; July 30-Sept. 1. N.Y.C.

Al Gilbert: Baby & Children's Work. Classes for Teachers. July 1-Aug. 31, Los Angeles, Calif.

Allegro School of Ballet: Ballet, Modern Jazz, Labanotation. June 25-Aug. 31. Chicago, Ill.

American School of Dance: Ballet, Modern, Modern Jazz. Los Angeles, Calif.

Anderson-Ivantzova: Ballet. N.Y.C.

Arleigh Peterson: Modern Jazz, Ballet, Character, Tap, Studio Mgt., Music for teachers, Primitive, "Recital Scene." July 9-Aug. 25. N.Y.C.

Atkinson School of Dance Arts: Tap, Jazz, Routines. July-Aug. Brooklyn, N. Y.

Ballet Arts: Ballet, Modern, Modern Jazz, Oriental. N.Y.C.

Ballet House: Ballet. June 18-July 18. Portland, Ore.

Ballet Russe de Monte Carlo School of Ballet: Ballet. Phila. & N.Y.C.

Ballet Theatre School: Ballet, Character. N.Y.C.

Benjamin Harkarvy Ballet School: Ballet. N.Y.C.

Boston Conservatory of Music, Dance Dept.: Ballet, Character, Modern, Pedagogy, Composition, Percussion, Labanotation, Anatomy, Art History for Dancers. June 4-Aug. 4. Boston, Mass.

Charles Lowe School of Theatrical Arts: Singing, Dancing, Personality Work & Dramatics. N.Y.C.

Dance Notation Bureau: Labanotation. N.Y.C.

Danny Hoctor: Tap. July 17-Aug 24. N.Y.C.

Donald Sawyer: Ballroom & Tap. N.Y.C.

Edna Lucille Baum: Classes for Teachers. N.Y.C.

Edna McRae: Ballet, Character, Tap. June 11-July 20. Chicago, Ill.

Ellis-DuBoulay School of Ballet: June 18-Aug. 25; July 30-Aug. 4. Chicago, Ill.

Ethnologic Dance Center: East Indian, Spanish, Hawaiian, Arabic, Japanese. July 2-Aug. 24. N.Y.C.

Gladys Hight School of Dancing: Cecchetti technique, July 2-Aug. 17. Chicago.

Helene Veola: Spanish. N.Y.C.

Iris Merrick School of Ballet: "Ballet and Theatre;" July 2-Aug. 25. Ossining, N.Y.

Jack King: Baton. Jamaica, N. Y.

Jack Stanly School of Dance: Modern, Ballet, Tap, Acrobatic, Modern Jazz, Recital and Prof. Routines. June 18-Aug. 31. N.Y.C.

Joe Price: Acrobatics. N.Y.C.

John Clancy: Ballroom. N.Y.C.

Jordan College of Music: B.A. Degree. Major in Dance. Indianapolis, Ind.

Jose Limon: Modern dance. N.Y.C.

Jules Stone: Tap routines. July 23, 24, 26, 27, N.Y.C.

Lensky Ballet Studio: Ballet. N.Y.C.

Maria Nevelska: Ballet. N.Y.C.

Martha Graham School: Contemporary Dance. June 11-July 7. N.Y.C.

Metropolitan Opera Ballet School: Ballet, Character. N.Y.C.

(continued on page 89)

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(advertisement)

Summer Calendar

(continued from page 87)

Nathalie Branitzka: Ballet, Character, N.Y.C., July 9-Aug. 17.

National Ballet of Canada: Ballet. Teachers, June 18-27; Students, June 25-Aug. 4. Toronto, Can.

Nuevo Teatro de Danza: Modern, Mexican, Ethnic Choreography, Music Theory, Labanation. July 15-Aug. 27. Mexico.

Raoul Gelabert School of Dance: Ballet, Toe, Variations, Character. N.Y.C.

Roye Dodge Studios: Ballet, Tap, Jazz, Acrobatic, Limbering Technique. June 18-Aug. 24. N.Y.C.

School of American Ballet: Ballet. July 9-Aug. 18. N.Y.C.

School of Ballet Repertory: Ballet. Teachers, July 9-Aug. 10; Students, July 9-Aug. 17. N.Y.C.

School of Russian American Ballet: Ballet. N.Y.C.

Steffi Nossen School of Modern Dance: Modern. Larchmont, N. Y.

Stone-Camryn School of Ballet: Ballet. June 25-Aug. 3. Chicago, Ill.

Tatjana Babushkina School of Ballet: Professional, Advanced, Intermed., Beginners. June-Aug. Boston, Mass.

Vadja del Oro: Spanish — classic and flamenco. N.Y.C.

Vera Nemtchinova: Ballet. June-Aug. So. Jamesport, L. I., N.Y.

Virginia Tanner: Creative Dance for Children. Teachers Course, June 11-July 21.. Salt Lake City, Utah.

(continued from page 6)

CHICAGO NEWS

Loretta Rozak gave a lecture-demonstration at De Paul Univ. Mar. 26 and presented her group in 2 ballets, "Fantasia" and "Waltz" . . . **The Empire Eight,** who danced in the Palmer House's Empire Room for 2 years, have been disbanded by producer **Merriel Abbott.** Crisis was brought about when some of the group auditioned for summer shows — and made it.

Currently **Jose Greco & Co.** comprise the Empire Room's show. This is the fastest revue Greco has ever put on and includes many new numbers and an almost complete change of personnel. **Paul Haakon** has left temporarily for work on the Coast. Following the birth of their son last fall, the **Bronze Gypsies, Margarita Zurita and Jose Mancilla** are back. Another gypsy duo, **Pepita Sevilla and Gitanillo Heredia,** are also in the cast. Contrast between the 2 pairs is interesting. The Bronze Gypsies are intense and completely absorbed in their own emotions, entirely unaware of the audience. Pepita, on the other hand, very much the extrovert, plays outrageously to the audience. Both extremes of temperament suit the Spanish medium. Pepita and her partner do Flamenco dances plus a gay little Venezuelan romp that emphasizes their juvenile charm.

(over)

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A distinguished addition is **Antonio Flores,** who toured this country last year with "Spanish Fantasy." And there is exciting newcomer **Roberto Lorca,** a tall teen-ager who is elegant and tempestuous. Greco's production has a new finale, a provincial wedding featuring jotas from Aragon, Valencia, Canaria. Tambourines and castanets add to the orderly bedlam. Greco is dancing particularly well. He appears in 4 numbers, but has assigned himself no solos.

Rosalind Rupp is presenting her dancers in a divertissement of light classical pieces with Illinois Valley Symphony. They were due to dance in Ottawa, Ill. on Apr. 22, and in Streeter Apr. 29 . . . **Berenice Holmes'** group gave a studio performance of an unusual ballet with choreography by Miss Holmes and music by Rachmaninoff. The dancers resembled iridescent creatures one might glimpse in a tropical aquarium. Leading roles were performed by **Violetta Karosas, Bob Boehm** and **Irina Veleckis.**

NYC Ballet's "Nutcracker" proved very popular and was held over for a 3rd week. 5 ballerinas alternated as the Sugar Plum Fairy: **Maria Tallchief, Diana Adams, Tanquil LeClercq, Patricia Wilde** and **Melissa Hayden. Andre Eglevsky, Jacques D'Amboise, Nicolas Magallanes and Herbert Bliss** were partners. The ballet looked lovely on the Opera House's large stage. Ingenuity that caters to magic gives this modest production an impression of opulence. Chicagoans **Pam Hoffman** and **James Redfern** did the roles of Clara and and the Nutcracker, and 50 local children, wonderfully well rehearsed by ballet mistress **Vida Brown,** performed with poise and charm.

Really, the performance to have seen was the audition on the Opera stage for the 50 youngsters. About 3,000 children turned up. Miss Brown gave all of them the same simple combination. It was gratifying to see how many showed evidence of good training. Remembering how much commotion such a number of children usually make, it was a tribute to the discipline exacted by the dance to see the orderliness of these youngsters. They waited quietly for hours for their turn to dance the few steps. Miss Brown was superbly patient and sympathetic as she gave every applicant a chance. *Ann Barzel*

NEWS FROM DENVER

At the U. of Denver **Martha Wilcox** is choreographing "Seventeen," which begins a week's run May 18 . . . **Francesca Romanoff,** director of the **Ballet Theatre School,** is busy composing dances for the Greater Denver Opera's "Traviata." **Joan Fisher's** "Kaleidoscope" and "Etude" were programmed for the BT Workshop's "Twi-Light Matinee" Apr. 29 . . . **The Vera Graham School of Plastic Ballet** has awarded scholarships to **Valentina Scholl** and **Ronald Smithson.** The school's Apr. 12 program included a choreographic setting of **Dr. Luba Morgan's** "A Dancer's Prayer."

Dancers of the **Lamont School of Music,** directed by **Vera Sears,** performed Apr. 18 for social workers and psychologists of the Denver Public Schools . . . The **Lillian Cushing** dancers perform May 10 & 11 in "The Bartered Bride" with the Denver Businessmen's Orchestra . . . **Fredann Parker** and **Lillian Covillo** are choreographers of "Carousel" at Loretto Heights Coll. . . . **The Glen Bowen School of Dance Arts** has moved to larger quarters . . . In Casper, Wyo., **Jane McLean** presented her **Children's Dance Theatre** in its annual performance Mar. 14. Young **Judy Chorney** showed especially promising talent . . . On Apr. 7, 8 & 22, 65 students of the **Virginia Putnam School of Ballet** of Lakewood, Colo., appeared in the ballet pantomime, "Snow White."

Rhoda Gersten

REPORT FROM BARCELONA AND LISBON

BARCELONA: The new co. headed by **Roberto Iglesias** has made its bow at the Teatro Victoria here and has made an excellent impression on both press and public. The 1st program is called "Suite Espagnole," and it includes De Falla's "Three Cornered Hat," danced with spirit by Iglesias and **Maruja Blanco,** and a series of pas de deux in the Spanish idiom where the fire of the gypsy **Flora Albaicin** has plenty of scope. **Maria Merida,** the singer-dancer from the Canary Islands, gives a good account of several popular songs. The corps of 9, the Flamenco singer, the musicians are all 1st rate. The new group leaves soon for a tour of northern Europe and may appear at the Genoa Festival in July.

LISBON: The **de Cuevas Ballet,** which concludes a month's engagement at the Liceo in Barcelona on May 10, will play the San Carlos Opera in Lisbon May 15-30 . . . **Fernando Lima** and **Agueda Sena** have formed a Portuguese folklore co. They are due to leave for Buenos Aires Apr. 18, will play a week at the Teatro Colon, then tour Latin America. Soloists are **Fernando Rodrigues, Fernando Veiga, Tony Teixeira, Fernanda Lo, Celia Vieira and Maria Cavaglia.** *Luigi Gario*

NEWS FROM FRANCE

For ten days, beginning Mar. 5, the Champs Elysees Theatre housed the new African Ballet of **Keita Fodeba.** To the frenetic beating of drums, the dancers and singers followed each other spiritedly, presenting dances of sorcery and initiation, of marriage and fertility.

Derived directly from folk sources, the picturesque scenes recreated African life and ancestral rites. Following the tasteful advice of decorator, Bernard Dayde, Mr. Fodeba devised his decor of straw matting, fishnet and skillfully lighted native fabrics.

On Mar. 20, Czechoslovakia followed Africa. The "Sluk" presented a performance inspired by Slavic folklore. Especially praiseworthy among the works presented by 90 dancers, singers, and musicians, were the very original "Club Dance" and the naive "Legend of Janosik" (choreographed by **Georges Kubanka).** Both emphasized the virtuosity of the men.

The costumes were bright and richly decorated, the singing harmonious. But one must point out a certain lack of rhythm in the performance. It could not be compared to the work of the Moiseyev group.

Georges Hirsch succeeds **Jacques Ibert** next fall as director of the Paris Opera.

Serge Lifar did a new version of the Stravinsky "Apollon Musagetes" on Mar. 10 at the Piccola Scala of Milan. Decor and costumes were by Giorgio de Chirico. Dancers were **Youly Algaroff, Nina Vyroubova, Claire Sombert,** and **Gayle Spear.**

Marcel Marceau and his mime company opened at the Theatre de l'Ambigu in April.

The art exhibition at the Musee Galliera includes paintings of **Renee Jeanmaire** and **Roland Petit** by Carzou and one of **Claude Bessy** by Felix Labisse.

Marie-Françoise Christout

REPORT FROM LATIN AMERICA

BRAZIL: The Teatro Municipal is inaugurating its season with guest artists **Alicia Markova** and **Oleg Briansky.** Artistic direction has been entrusted to **Igor Schwezoff,** a welcome returnee who has enjoyed great personal prestige in Rio ever since his successful work with the **Ballet da Juventude** in 1947.

ARGENTINA: **Tamara Grigorieva** has arrived in Buenos Aires where she has been named ballet mistress of the Teatro Colon. She will also work there as choreographer. Well known from the days of de Basil's Original Ballet Russe, Grigorieva has recently been operating a successful school in Montevideo and has also been director of the Sodre Ballet there. She is famous for her remarkable choreographic memory.

GUATEMALA: The ballet in Guatemala, reorganized by English dancer-choreographer **Denis Carey,** has recently presented 2 programs. One of these include Carey's "Don Juan" (Gluck); the other consisted of "Peter and the Wolf" and a series of pas de deux arranged to demonstrate the evolution of classical ballet. These short pieces were accompanied by a commentary, and followed by a demonstration of ballet technique. *Hans Ehrmann-Ewart*

"BALLET"

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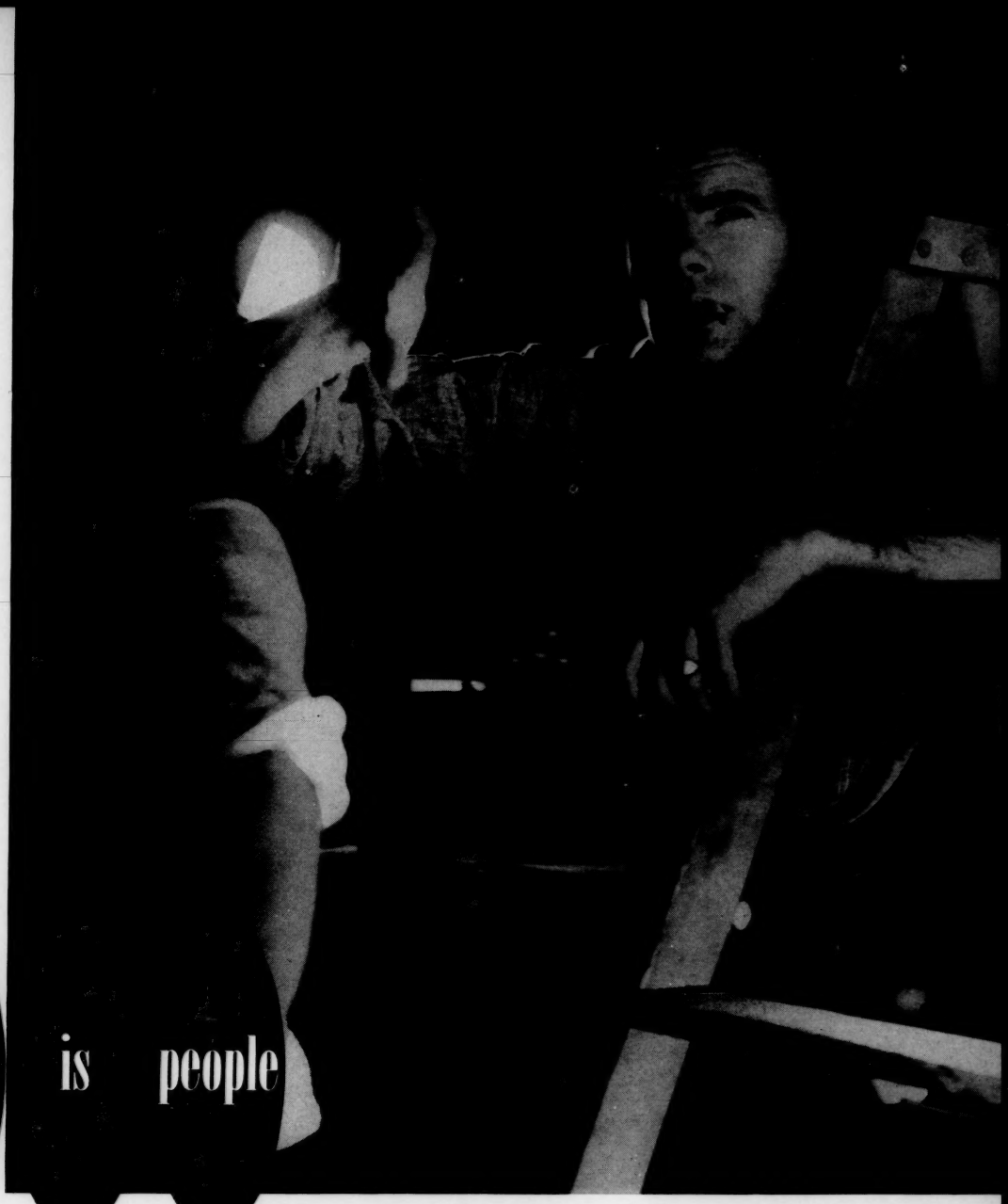

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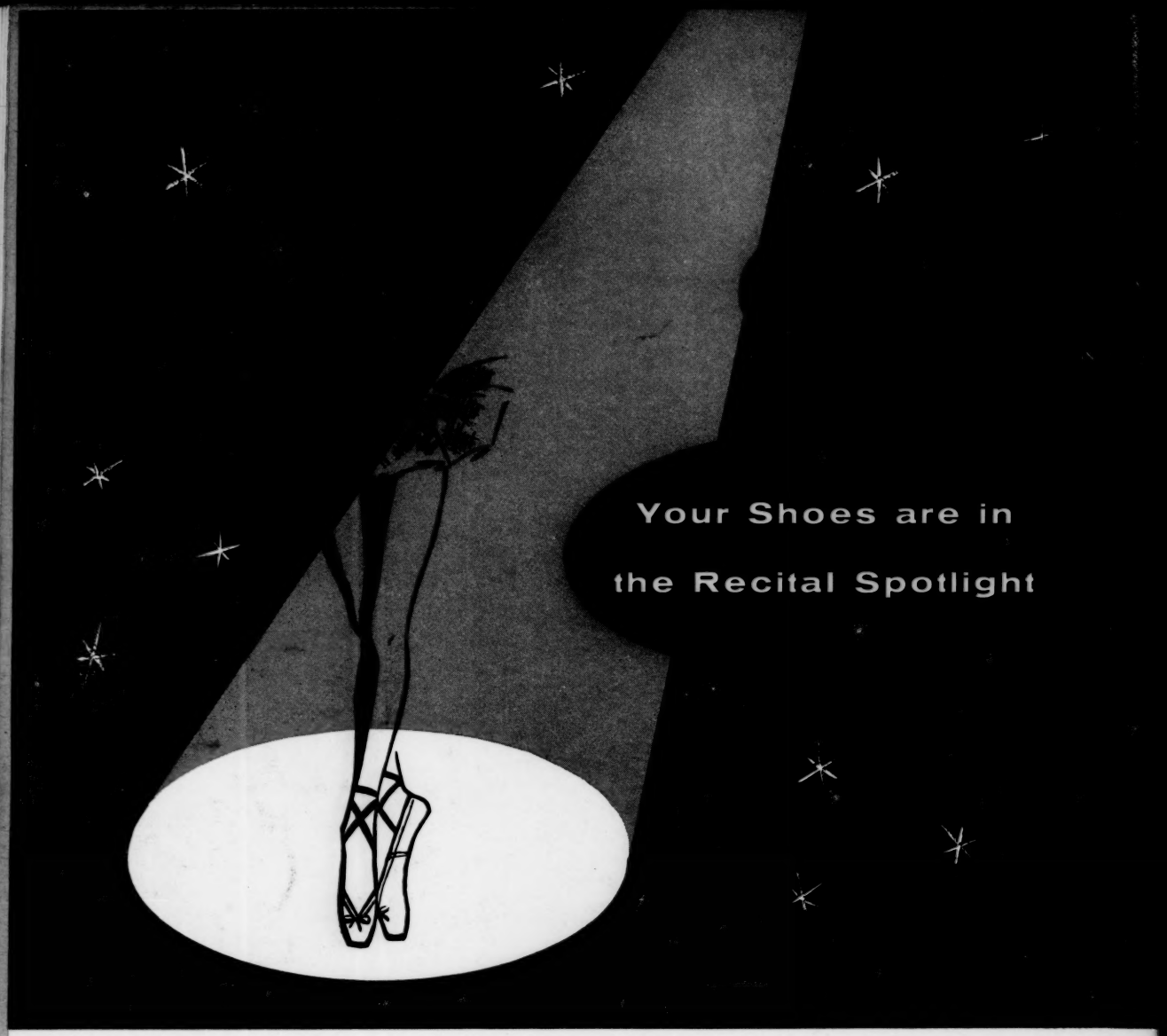

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